SUNZI

THE ART OF WAR

ILLUSTRATED BY

C. C. TSAI

FOREWORD BY

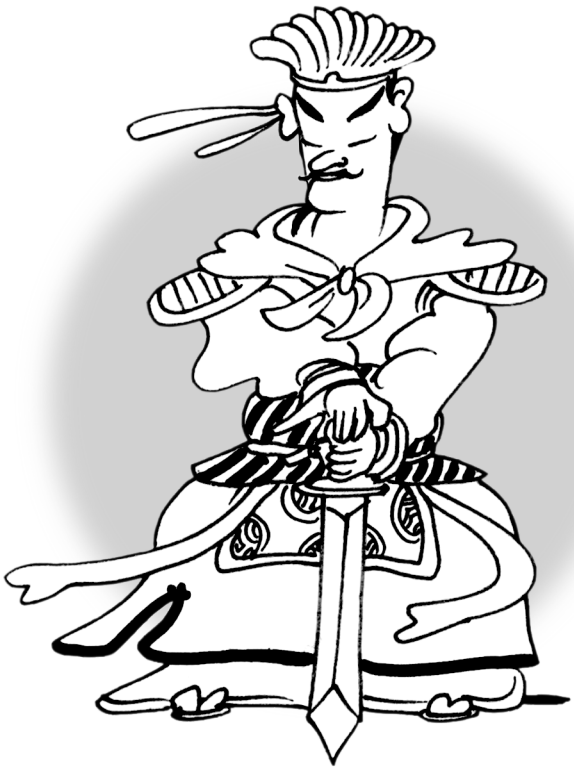
LAWRENCE FREEDMAN

AUTHOR OF *STRATEGY: A HISTORY*

THE ART OF WAR

THE ILLUSTRATED LIBRARY OF CHINESE CLASSICS

The Illustrated Library of Chinese Classics brings together a series of immensely appealing and popular graphic narratives about traditional Asian philosophy and literature, all written and illustrated by C. C. Tsai, one of East Asia's most beloved cartoonists. Playful, humorous, and genuinely illuminating, these unique adaptations offer ideal introductions to the most influential writers, works, and schools of ancient Chinese thought.



Sunzi
THE ART OF WAR

Adapted and illustrated by

C. C. Tsai

Translated by Brian Bruya

Foreword by Lawrence Freedman

Copyright © 2018 by Princeton University Press
Published by Princeton University Press
41 William Street, Princeton, New Jersey 08540
In the United Kingdom: Princeton University Press,
6 Oxford Street, Woodstock, Oxfordshire OX20 1TR
press.princeton.edu
Cover art provided by C. C. Tsai
All Rights Reserved

Library of Congress Cataloging-in-Publication Data

Names: Cai, Zhizhong, 1948– | Bruya, Brian, 1966– translator. | Sunzi, active 6th century B.C. Sunzi bing fa.
Title: The art of war / Sunzi ; adapted and illustrated by C.C. Tsai ; translated by Brian Bruya ; foreword by Lawrence Freedman.
Other titles: Bing xue de xian zhi. English & Chinese
Description: Princeton, New Jersey : Princeton University Press, 2018. | Series: The illustrated library of Chinese classics | Previously published in 1994 under title: Sunzi speaks. | Includes bibliographical references and index.
Identifiers: LCCN 2017039860 | ISBN 9780691179780 (pbk. : alk. paper)
Subjects: LCSH: Sunzi, active 6th century B.C. Sunzi bing fa—Illustrations. | Military art and science.
Classification: LCC U101.S96 T7913 2018 | DDC 355.02—dc23 LC record available at https://lccn.loc.gov/2017039860

British Library Cataloging-in-Publication Data is available
This book has been composed in News Gothic and Adobe Fangsong
Printed on acid-free paper. ♾
Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

Contents

Foreword by Lawrence Freedman vii
Introduction by Brian Bruya xi

THE LIFE OF SUN WU 2

1. CALCULATION 10
- Calculation 11
- The Dao, Heaven, Earth, Command, Law 12
- The Dao 13
- Heaven 14
- Earth 15
- Command 16
- Law 17
- The Seven Calculations 18
- Subterfuge 20
- Taking Advantage of the Enemy 21
- Calculating Victory 22

2. WAGING WAR 23
- A Million Dollars a Day 24
- Protracted War Is Disadvantageous 25
- Victory, Not Duration 26
- Gain Strength through the Enemy 27
- The General Who Knows 30

3. OFFENSIVE STRATEGY 31
- Sending Troops into the Field 32
- Multiple Fronts 34
- On the Battlefield 39
- Powers of the Commander 42
- Know Yourself, Know Your Enemy 45

4. TACTICAL DISPOSITION 47
- Conditions for Attack and Defense 48
- Seek Victory before Fighting 51
- The Circumstances of Decisive Battle 53

5. FORCE 55
- Frontal and Surprise 56
- Interchanging Frontal and Surprise Attacks 57
- Force 60
- Creating Force 61

6. STRENGTH AND WEAKNESS 63
- Control Others Instead of Being Controlled 64
- Concentration against Fragmentation 66
- Like Water 67

7. MANEUVER 70
- Make the Crooked Straight 71
- Advantage and Disadvantage 72
- Wind, Forest, Fire, Mountain 75

8. FLEXIBILITY 78
- Flexibility 79

9. ON THE MARCH 86
Deployment 87

10. TERRAIN 94
Terrain 95
The Six Causes of Defeat 99
A Great General Is a National Treasure 101

11. GROUND 102
Strategies of Ground 103
Dividing the Enemy 107
The Army of the Supreme Sovereign 109
Wage War Like a Serpent 110
Like a Maiden 113

12. INCENDIARY WARFARE 114
Five Methods of Incendiary Warfare 115
Move Only when It Benefits You 116

13. ESPIONAGE 118
Spies 119
The Five Agents 121

Pronunciation Index 127

Foreword

LAWRENCE FREEDMAN

Sunzi's *The Art of War* is one of the great works of strategy. It represents a coherent approach to all forms of conflict, and the underlying principles are of wide application. Although the focus is on war, and military considerations are to the fore, political and economic considerations are always kept in view. It was addressed to commanders fighting wars in China some 2,400 years ago, yet the advice still appears relevant to anyone caught up in a conflict and seeking to come out on top. This is why Sunzi is now read as much in political and business as in military circles. *The Art of War* also has the advantage of being relatively short. Some of the allusions may seem obscure, but C. C. Tsai's vivid cartoons help explain their meaning as well as bring to life Sunzi's key themes.

Was Sunzi (Master Sun), this wise and successful general, a real person? The consensus view now is that he was, and that he was active around 550 BCE to 500 BCE. This is known as China's Spring & Autumn Period, a time of regular and vicious wars between rival states, when alliances and enmities were fluid. He was said to have served King Helü of Wu who fought regular battles with the neighboring state of Chu, and helped him prevail in a number of battles, including the decisive battle of Boju (506 BCE), although he is not actually mentioned in any of the more authoritative histories. The thirteen sections of the book were put together in the following Warring States Period (481 BCE to 403 BCE), when it acquired its reputation as an essential text for military practitioners. In CE 1080, Emperor Shenzong of Song identified *The Art of War* as the most important of seven classic military texts. This is therefore a book that has helped shape the broad thrust of Chinese strategic thought through the centuries.

It is obviously a challenge for a Western reader to get close to the original meaning and to pick up on all the subtleties. No translation of an ancient script can be straightforward, and there are disagreements about how some words and phrases should be understood. In addition, the book emerged out of a particular spiritual and intellectual context. Greater insights can be expected with more intense study of the origins of the text and the significance of individual words.[1] Yet *The Art of War* has a timeless appeal, speaking to contemporary concerns. Even when it has been taken out of context it can still be read with profit, reminding us of some of the constants of human behavior as well as the changes. As with other great works from centuries ago, it can accommodate a number of interpretations and prompt thoughts relevant to a contemporary reader's immediate concerns.

The distinctive quality of *The Art of War* is that it offers a pure form of strategy with many potential applications. It is holistic in the range of factors it can take into account, expedient in responding to new developments, and yet also conducted with a clear framework of priorities and principles. Unlike in much Western writing on the topic, strategy does not appear as a fixed plan, set at the start of a campaign and pursued regardless of changing circumstances. When addressing issues of war, it does not consider political, economic, military, and geographical factors as separate strands. Instead, the stress is on their interaction in a dynamic setting. There is no suggestion,

for example, that victory should come at any price. When costs are disregarded in pursuit of short-term advantages, a whole campaign might come to a grinding halt because the funds have run out. Close attention is also paid to alliances. Perhaps an army is strong enough to take on all comers, but its task becomes much easier if its coalition is extended or if the enemy loses its partners.

This approach opens up possibilities that are missed by the single-minded focus on battle that is a feature of so much Western strategic thought. Sunzi understands that battles use up strength and carry risks. He would far rather get the enemy into a hopeless position when it has little choice but to surrender or accept slaughter. Deception therefore plays a prominent role in his schema. Much of his advice comes down to doing the opposite of what the enemy is expecting: retreat when he is preparing for an advance, advance when he expects retreat, look strong when he thinks you are weak and weak when he fears you are strong, and so on. Sunzi wants to play on character flaws as much as unwise dispositions. A commander who is prone to anger, for example, should be taunted into rash decisions. To make deception work, it is vital to know as much as possible about the enemy's strengths and weaknesses. Espionage is therefore an important part of this approach, and Sunzi is not too fussy about how vital information is obtained.

At the heart of Sunzi's approach is intellectual preparation. *The Art of War* stresses the possibilities of outsmarting in preference to just out-fighting the opponent. It puts a premium on a dispassionate assessment of the risks and possibilities of alternative courses of action, and then acting with confidence once that assessment has been made.

This was the feature that attracted Basil Liddell Hart, who can be credited with being the first Western strategist to incorporate Sunzi into his own thinking.[2] He contrasted *The Art of War* with Carl von Clausewitz's *On War*, as he blamed the latter, or at least its more rigid followers, for the persistent, deadly frontal assaults of the First World War. When introduced to Sunzi in 1927 he appreciated the distaste for protracted war and the urge to adopt strategies based more on indirect maneuvers rather than direct confrontations.[3] The reputation of *The Art of War* was enhanced because it was known to have been embraced by Mao Zedong in China and Ho Chi Minh in North Vietnam. Both achieved victories despite the initial weaknesses in their positions. Later, not only was the book seen as providing valuable clues to Eastern military thinking but also as an explanation for the competitiveness of Asian businesses.[4]

The Art of War is not without flaws. One of the reasons it has proved to be so durable is that the advice is offered at a high, aspirational level, with very little on what is necessary to make it work. Victory is promised if the right steps are followed properly, but this raises the obvious problem of what happens if the enemy commander is following the exact same steps. When both are disciples of Sunzi, the result could be inconclusive encounters and an impasse. The emphasis on the indirect and implicit at the expense of the direct and explicit could lead to both sides dodging each other rather than risking all-out battle.[5] Although Sunzi's first priority is to finish a war quickly, there is no guarantee that his strategic approach will avoid protracted war. The focus is also on the offensive rather than the defensive. It is about taking the initiative rather than responding to another's aggression. "If you cannot win, do not go to war." But sometimes there is no choice.

Lastly, it is amoral, celebrating ruthlessness as well as cunning. This perhaps explains why Sunzi has become associated with villains in Western fiction (such as Gordon Gekko and Tony

[1] See Derek M. C. Yuen, *Deciphering Sun Tzu: How to Read the Art of War* (London: Hurst & Co, 2014).

[2] A Jesuit Father Joseph Amiot published a loose translation in French in 1782. Napoleon might have read it, but there is no indication that it had any major influence on his strategic outlook.

[3] See his foreword to Sun Tzu, *The Art of War*, translated and with an introduction by Samuel B. Griffith (Oxford: Oxford University Press, 1963).

[4] I discuss the non-military appeal of Sunzi in Lawrence Freedman, *Strategy: A History* (New York: Oxford University Press, 2013), 508–10.

[5] François Jullien, *Detour and Access*; *Strategies of Meaning in China and Greece*, translated by Sophie Hawkes (New York: Zone Books, 2004), 35, 49–50.

Soprano). Even when he points to the importance of providing a cause worth fighting for and sustaining morale, the suspicion remains that Sunzi would be satisfied with what works. Any work on strategy highlights choices, and these must be assessed by reference to values as well as effectiveness. As an approach to any conflict, one that avoids lengthy, costly struggles and painful battles by acquiring the best information and analyzing it coolly has much to commend it.

Introduction

BRIAN BRUYA

I. THE BATTLE OF THE HUNDRED SCHOOLS

The Imperial Period in China began in 221 BCE, when the First Emperor, hailing from the far western state of Qin, completed his conquest of China. From that time until 1911, there were six subsequent major dynasties: the Han, Tang, Song, Yuan, Ming, and Qing. But what about before the Qin? For 789 years, from 1045 to 256 BCE (much longer than any subsequent dynasty), a single lineage held the throne as Son of Heaven, ruler of China. This dynasty's name is Zhou (pronounced *joe*—see the Pronunciation Index in the back of the book for how to pronounce other Chinese names and terms). The period of the Zhou that concerns us is the second half, when traditional order had broken down.

The traditional order was unique among world civilizations. The Zhou Dynasty begins with the victors over the preceding Shang Dynasty fanning out across the country, taking control of key cities and towns—over 150 in total. We can think of each of these newly formed states as a fief, loyal to the Zhou king. Each enfeoffed ruler had local control but served at the pleasure of the king: visiting the king regularly to renew bonds of fealty, sending tribute to the king, and doing the king's bidding when necessary. Each fief was handed down to the ruler's eldest son. In the beginning, these fiefs were close, either in terms of familial relationships or in terms of military loyalty, and the relationship between king and vassal was viewed as like that between father and son. Over time, however, disputes arose, loyalties frayed, and battles occurred. 250 years in, and ties were stretched to the breaking point.

A traditional story (perhaps apocryphal) is often used to illustrate a key turning point in the dynasty. In 773 BCE, the king had just divorced his primary wife and replaced her with his favorite, who was difficult to please. In order to entertain her, the king arranged for a large feast on the outskirts of the capital, and at nightfall he had the warning beacons on the city wall lit. The beacons went up in flame one after another in a spectacular display that reached to the horizon, and after several hours, troops from neighboring states arrived breathless at the capital to bring aid to the king, whom they thought was in grave danger from invasion. The spectacle delighted the queen, but of course the generals and soldiers who had rushed to help were not amused. This happened more than once.

Not long after, the state of Shen, which nursed a grudge against the king, allied with the Quan Rong tribe and attacked the Zhou capital. When the Zhou warning beacons were lit, the neighboring states ignored them. The capital was laid waste, and the king was killed. The Zhou lineage was allowed to continue, but it was forced to move its capital east, its area of direct control was reduced, and it lost the fealty of the major vassals. From that point on, the various states quickly realized it was every state for itself. For the next five and a half centuries the states gradually swallowed each other up until only seven major states remained at the end of the Spring & Autumn Period (770–481 BCE). As armies increased in size during the Warring States Period (481–221 BCE), the disruption of warfare increased as well. The battle for ultimate supremacy continued until Qin was the last state standing.

In this battle for ultimate supremacy it would no longer do for a ruler to simply rely on his circle of close nobility to act as generals and ministers. Every ruler needed the most capable people around. And so an intellectual ferment began. Not only did rulers look beyond the nobility for brains and talent but people of brains and talent began to promote their own views about how best to govern—theories that blossomed to include all kinds of associated philosophical concerns. Over time, similar lines of thinking coalesced into a variety of schools of thought, such as Confucianism, Mohism, Legalism, Daoism, and so on. The Chinese refer to it as the period of the contending voices of a hundred schools of thought.

The first major Confucian text was the *Analects* of Confucius, a handbook for creating a flourishing society through cultural education and strong moral leadership. Mencius, a student of Confucius' grandson, Zisi, was the second major Confucian thinker. His influential book, *The Mencius*, uses memorable analogies and thought experiments (such as the child on the edge of a well) to drive home subtle points about the goodness of human nature and effective governing. Two short pieces that were important to the revival of Confucianism in the Song Dynasty were also products of this time. They are *Advanced Education* (*Da Xue*) and *The Middle Path* (*Zhong Yong*), traditionally attributed to Confucius' student Zengzi and to Zisi, respectively. *Advanced Education* offers a pithy formula for the self-development of caring, world-class leaders, while *The Middle Path* discusses how to achieve balance both internally and externally.

While the Confucians concentrated on creating moral leaders, others, known to us now as Daoists, preferred to concentrate on becoming as close as possible to the natural way of things. The major Daoist texts from this period are the *Zhuangzi* and Laozi's *Daodejing*. The *Zhuangzi* is one of the great works of world literature, simultaneously a profound philosophical study of metaphysics, language, epistemology, and ethics. It's also loads of fun to read for its colorful characters and paradoxical stories. Laozi's *Daodejing* echoes many themes of the *Zhuangzi*, with an emphasis on the sage as leader, non-action, and emptying the mind. Its poetic language and spare style stand it in stark contrast to the *Zhuangzi* but also allow for a richness of interpretation that has made it a favorite of contemplative thinkers across traditions. A third Daoist from this time period, Liezi, had his name placed on a book a few centuries later. The *Liezi* adopts the style and themes of the *Zhuangzi* and continues the whimsical yet profound tradition.

Other thinkers concentrated on ruthless efficiency in government and came to be known as Legalists. One major Legalist thinker was Han Feizi. His book, the *Han Feizi*, condemns ideas from other schools of thought that had devolved into practices that were considered wasteful, corrupt, and inefficient. In response, he speaks directly to the highest levels of leadership, using Daoist terminology and fable-like stories to make his points, advising rulers on how to motivate people, how to organize the government and the military, and how to protect their own positions of power.

Still other thinkers concentrated their theories on military strategy and tactics. The major representative of this genre is, of course, Sunzi, and his classic *The Art of War*, a text that so profoundly and succinctly examines how to get the greatest competitive advantage with the least harm done that it is still read today by military leaders and captains of industry.

The political, military, and intellectual battles continued throughout the Warring States Period in a complex interplay until Han Feizi's version of Legalism seemed to tip the balance for the Qin. But the victory was short-lived, and soon a version of Confucianism would rise to the top as the preferred philosophy of political elites. But Daoism, and later Buddhism, had their own periods of dominance and influenced many aspects of Chinese culture over the centuries.

II. SUNZI AND HIS IDEAS

As with many ancient Chinese classics, we don't have a good sense of the original author of this book. In this illustrated version, C. C. Tsai begins by illustrating a key episode in the life of Sunzi that comes from a history of the period but dates to several centuries after Sunzi is said to have lived. We don't know how reliable it is, and although there are quite a few other

historical accounts of the times in which Sunzi is said to have lived, they don't mention him. There is another problem, as well: Sunzi is said to have lived at about the time of Confucius, toward the end of the Spring & Autumn Period, but there are a number of passages in *The Art of War* that reference conditions that did not occur until a couple of centuries later. This suggests that either the book was written later or was revised later. Commentators on the book throughout Chinese history have often remarked on other problems with the book's organization. Some passages appear out of place or read like comments or explanations that later copyists inadvertently incorporated into the text. All in all, it's not a good idea to focus too much attention on the author of the book or on stitching every piece together into a unified argument. Fortunately, in this version C. C. has stitched together all of the key lines of thinking, very close to the order presented in the original text, giving us a nice, well-ordered flow of ideas.

There are many pairs of conceptual opposites used in traditional European philosophy that we don't commonly see in Chinese philosophy, such as: spirit/matter, fact/value, mind/body, reason/emotion, and so on. But the Chinese have their own interesting conceptual pairings, one of which sets the idea of *wen* 文 against the idea of *wu* 武. *Wu* means pertaining to warfare or other kinds of violent conflict. (Add the word *shu* 術 [art] to it, and you get the Chinese word for martial arts.) *Wen* is more difficult to define. On the one hand, *wen* means high culture, like literature and art. On the other hand, *wen* suggests the morality and etiquette of civil society. Ideally, culture and morality contribute to each other in the education and growth of a person. Moral people educate themselves in cultural pursuits, refining their powers of sensitivity and understanding. Cultured people reflect on their social roles, with the goal of self-improvement and the betterment of others.

Traditionally in China, *wen* and *wu* were opposites, like fire and water—they don't go well together but each has its indispensable utility. *Wen* refers to the quality of the people who create a moral, cultured society, and *wu* implies a threat to some part of that society. The Prussian military strategist Carl von Clausewitz famously said that war is politics by other means, meaning that the aims of war and politics are the same: exerting one's will over others. During the Warring States Period, there were plenty of kings and aspiring kings who would have agreed with Clausewitz and who were willing to gain and extend their power by any means necessary. There were others, however, who pondered a little more deeply. To some of them, war and politics were altogether different. Politics is about the organization of society. War is what happens when social organization has broken down.

A statement by a nobleman of Chu, who lived several decades ahead of the time Sunzi is said to have lived, illustrates this idea. The nobleman had just won a significant victory on the battlefield, but instead of being pleased, he regretfully acknowledges the damage he has caused. In a written record of the time, he begins with an analysis of the character *wu* 武, saying that it is composed of the two characters *zhi* 止 and *ge* 戈. *Zhi* means to stop, and a *ge* is a dagger-axe (a popular weapon of the time), so *wu*, he says, means to stop fighting, rather than being about the glorification of fighting. He continues:

> *Wu* should be used to suppress brutality and lay down weapons. It should preserve wholeness, allow confidence for work to resume, restore stability and harmony, and rebuild wealth and abundance. . . . If weapons are not laid down and brutality not suppressed, how can wholeness be preserved? With the enemy in our territory, how can there be confidence for work to resume? If the desires of the people are thwarted, how can there be stability? If morals are set aside in conflicts with other noblemen, how can there be harmony? If I pursue honor through selfish motivations and by raining chaos down on people, how can there be wealth and abundance? (*Zuo Zhuan,* Xuan Gong 12)

The nobleman's point is that warfare should be used only to defend or restore social order, not to create or compound disorder just to satisfy the selfish goals of rulers.

A common idea in early China was that things happen in cycles. Think of a wave 〰 with peaks and troughs. The peaks are good, harmonious times, and the troughs are

disordered, violent times. *Wen* applies to times closer to the peaks, and *wu* applies to times closer to the troughs. In this sense, *wen* and *wu* are tools used by people for maintaining cosmic order, social order being a fundamental element of cosmic order. The larger progression of events in the cosmos occurs as a matter of transformation from one situation to another. The judicious use of alternating now *wen* and now *wu* in facing these transformations can maintain overall balance so that ultimately the people can thrive. These are ideas that Sunzi inherited, and we can see them on full display in *The Art of War*.

In Chapter 4, we see the idea of tactical disposition. In military terminology, tactical disposition refers to placing soldiers on the battlefield in formations that can be used to improve the odds of victory. For example, a commander might place foot soldiers in the middle, with cavalry on both sides. That's one formation.

One of the most famous formations in Chinese history is the Eight Trigrams formation, said to have been used by the brilliant strategist Zhuge Liang during the Three Kingdoms Period (220–280 BCE). He arranged soldiers in regimented placements in an octagon shape. Well-armored foot soldiers would funnel enemy cavalry toward the octagon. Instead of meeting the enemy head on, the octagon would open up and let them in. After they entered, they would lose their bearings and fall prey to the constantly shifting formations within the octagon.

Our main description of the Eight Trigrams formation comes in a work of historical fiction, so we don't know if it actually existed, but it illustrates the idea of tactical disposition. The Chinese term is *xing* 形, which means shape or form. In its military use, it carries the connotation of being tactical because the formations don't come in just any old form for any old purpose. What makes a disposition, or formation, tactical is not just its form or the make-up of the soldiers or their weapons, but their use. Sunzi emphasizes that you must always work toward your own advantage and toward the enemy's disadvantage. This may sound obvious, but it means waiting and preparing for the right moment to attack. For example, Sunzi says that when attacking an enemy crossing a river, you should wait until they are halfway across, then you can use the obstacle of the water against them.

Setting up events to your own strategic advantage is called *shi* 勢, which is translated in the book as force, or momentum (see especially Chapter 5). The idea is that there is an accumulation of force that is unleashed all at once, and because of its overwhelming power, it is unstoppable. Images used by Sunzi, and depicted so adeptly by C. C., include a stone striking an egg and a log rolling down a hill. The image with the strongest sense of strategy is the hawk that attacks from above. It remains unseen, waiting, until the opportune moment, and then strikes like lightning, with perfect speed and inescapable accuracy. Sunzi envisions the ideal battle to be like this: quick to strike and quick to end.

When we think of war, we might think of two armies coming straight at each other on the battlefield, each soldier clearly identified by uniform as a member of one army or the other. Unless one of those armies far outnumbered and outgunned the other, it's hard to think how Sunzi would approve of it as the primary method of warfare. This kind of head-on melee is called frontal warfare. The method of the hawk, on the other hand, is the surprise attack.

According to Sunzi, using frontal and surprise attacks to catch the enemy off guard and create a decisive victory is the most desirable way to battle. It is like the cycles mentioned above and like the constantly changing positions in the Eight Trigrams formation. Using frontal and surprise methods in unpredictable combinations keeps the enemy on their heels, allowing for a decisive strike.

There are many times when Sunzi discusses knowing who will win and who will lose. At first glance, this kind of comment probably seems pretty forgettable, but there is a bigger idea behind it. Going all the way back to the *Yijing*, which began to take shape about five hundred years before Sunzi is said to have lived, we see a great concern in the early Chinese to understand the cycles of nature. To understand a cycle is to be able to make predictions, and therefore to be able to act at the right time to your advantage. The *Yijing* is less about fortune-telling and more about interpreting cycles in order to react

appropriately. Recognizing patterns in order to react to them became a common theme in many strands of Chinese thought.

So when Sunzi says that one can gain knowledge about a battle, he is saying that by following his methods, one can see a few chess moves ahead and be in a position to strike at the opportune moment. We get a vivid sense of recognizing patterns when he discusses how to interpret dust kicked up by the advancing enemy (Chapter 9).

In a book about warfare, we shouldn't be surprised to see talk of killing the enemy, but we also see in Sunzi some pretty harsh methods used on his own soldiers, like putting them in a desperate situation so that they fight to the death. And in the story about Sunzi training the palace women, his method of discipline is, from a contemporary perspective, downright inhumane. This aspect of Sunzi's philosophy represents a line of thinking that gradually gained acceptance during the later pre-imperial period: rigorous discipline, harsh punishment, and generous rewards, meted out in ways that were easy to understand and consistently applied. The idea was to take advantage of basic human motivations around pleasure and fear. This led to well-organized and well-motivated troops.

This disciplinarian and legalistic approach contrasted sharply with the moralistic approach of the Confucians, who favored intrinsic rather than extrinsic motivation. In Sunzi's defense, he was not proposing an organizational philosophy for all of society, just for the very specific case of the military—conditions of *wu*. And although he left the *wen* to the noblemen and civil servants, he is very clear that the end goal for *wu* is a peaceful, prosperous state. That's why he is so strongly against rushing into war. Not only should your goals in warfare be clear, they must be clearly achievable. In the end, we see that although Sunzi's methods are harsh, he is a humanitarian underneath—*wu* for the sake of *wen*.

III. THE ARTIST AND HIS WORK

When I was a kid and the daily newspaper was still a thing, I loved reading the comic strips and the political cartoons. They could be cute, amusing, and insightful all at once. When I came across C. C. Tsai's illustrated versions of the Chinese classics, I recognized the same brilliant combination of wit and wisdom and fell in love with his books.

I would be remiss if I finished this introduction without introducing the inimitable Chih-chung Tsai (蔡志忠), who goes by "C. C." in English, and whose own story is as amazing as anything he depicts in his books. The way he tells it, he knew at the age of five that he would draw for a living, and at the age of fifteen, his father gave him permission to drop out of school and move from their small town to the metropolis of Taipei, where a comic publisher had welcomed him after receiving an unsolicited manuscript, not realizing how young he was. The young C. C. developed his own humorous comic book characters, all the while honing his skills and learning from other illustrators. During a required three-year stint in the military, he devoted all of his free time to educating himself in art history and graphic design. On leaving the military he tested into a major movie and television production company, beating out other applicants with their formal educations. There, he had the good fortune of coming across a cache of Disney films and taught himself animation. Soon he was making his own short films, and then decided to open his own animation studio, winning Taiwan's equivalent of the Oscar just two years later.

Always looking for a new challenge, C. C. began a syndicated comic strip, which quickly expanded to five different strips in magazines and newspapers across Southeast Asia. At the height of his popularity as a syndicated cartoonist, he turned in yet another direction—the illustration of the Chinese classics in comic book format. They were an instant success and propelled him to the top of the bestseller list. That's what you have in your hand.

According to C. C., the secret to his success is not ambition, or even hard work. It's just about having fun and following his interests. One of his interests has been studying the classics. Remember, he dropped out of middle school. By ordinary standards, he should be unable to grasp the language of ancient China. The early Chinese wrote in a language that is to contemporary Chinese as Latin is to contemporary Spanish or Italian. But he is a tireless autodidact, with a nearly photographic memory. He knows as much about the Chinese classics as

many Ph.D.s in the field. The main difference between him and a tenured professor is that he isn't interested in the refined disputes and distinctions on which scholars spend their careers. He merely wants to understand the ideas and share them with others. This book, and others in the series, is the result of playtime in his modest studio—serious and lighthearted, whimsical and profound all at once.

In working with the classics, C. C. stays close to tradition, and in his illustrations he more or less follows the prominent commentaries. This means that the texts that underpin his books are pretty much the same as the texts that underpin other translations you will find on bookstore shelves, with incidental differences here and there that are insignificant to the overall meaning.

C. C. translated the Classical language into contemporary Chinese so that the average reader could understand it. While respecting his interpretive choices where there is ambiguity, I've also chosen to translate with an eye to the Classical language, rather than just from his contemporary Chinese. This helps avoid the attenuation of meaning that happens when communication goes through too many steps—like in the "telephone" game that children play.

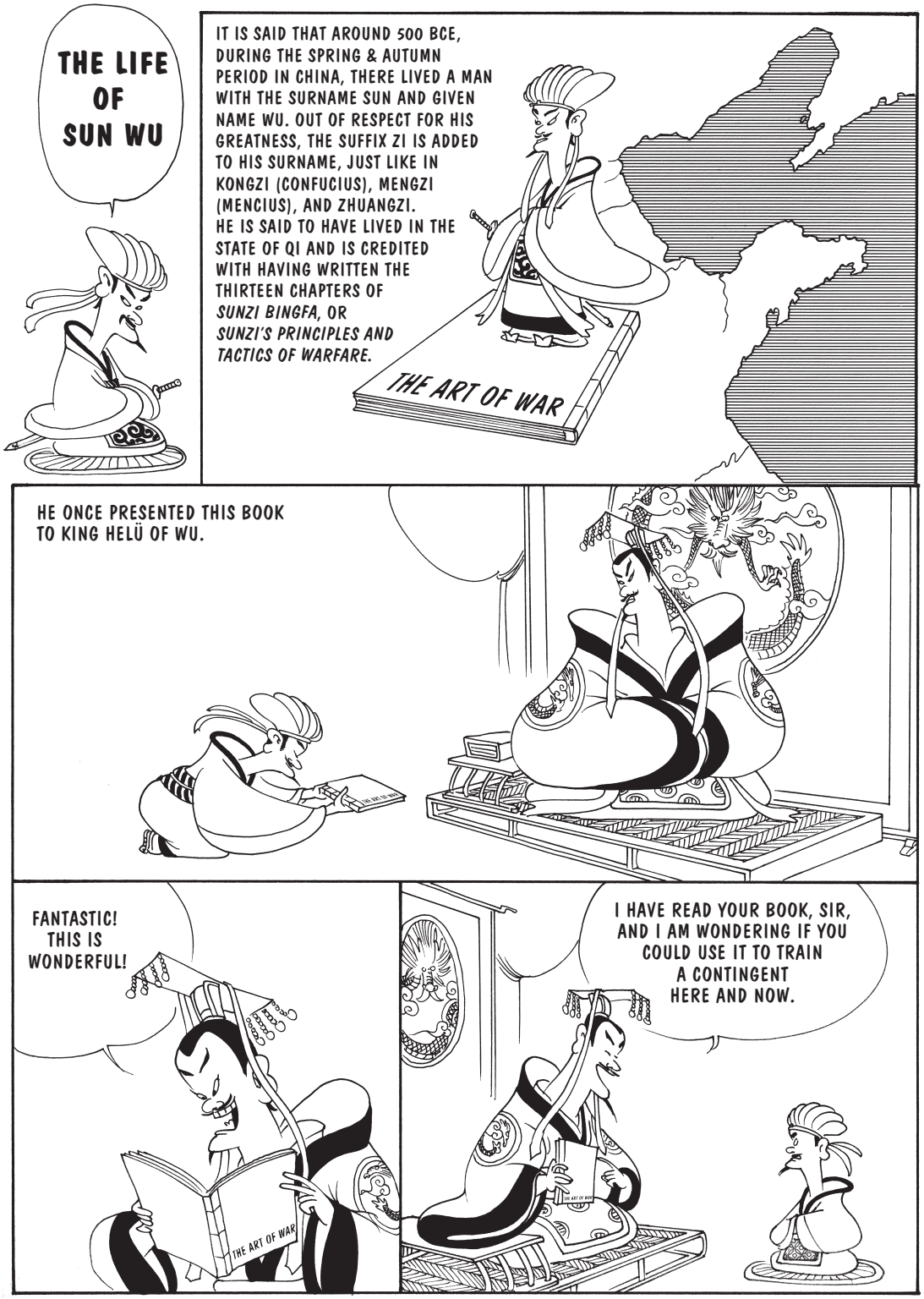
In this book, there are just a few places where some explanatory content has been added.

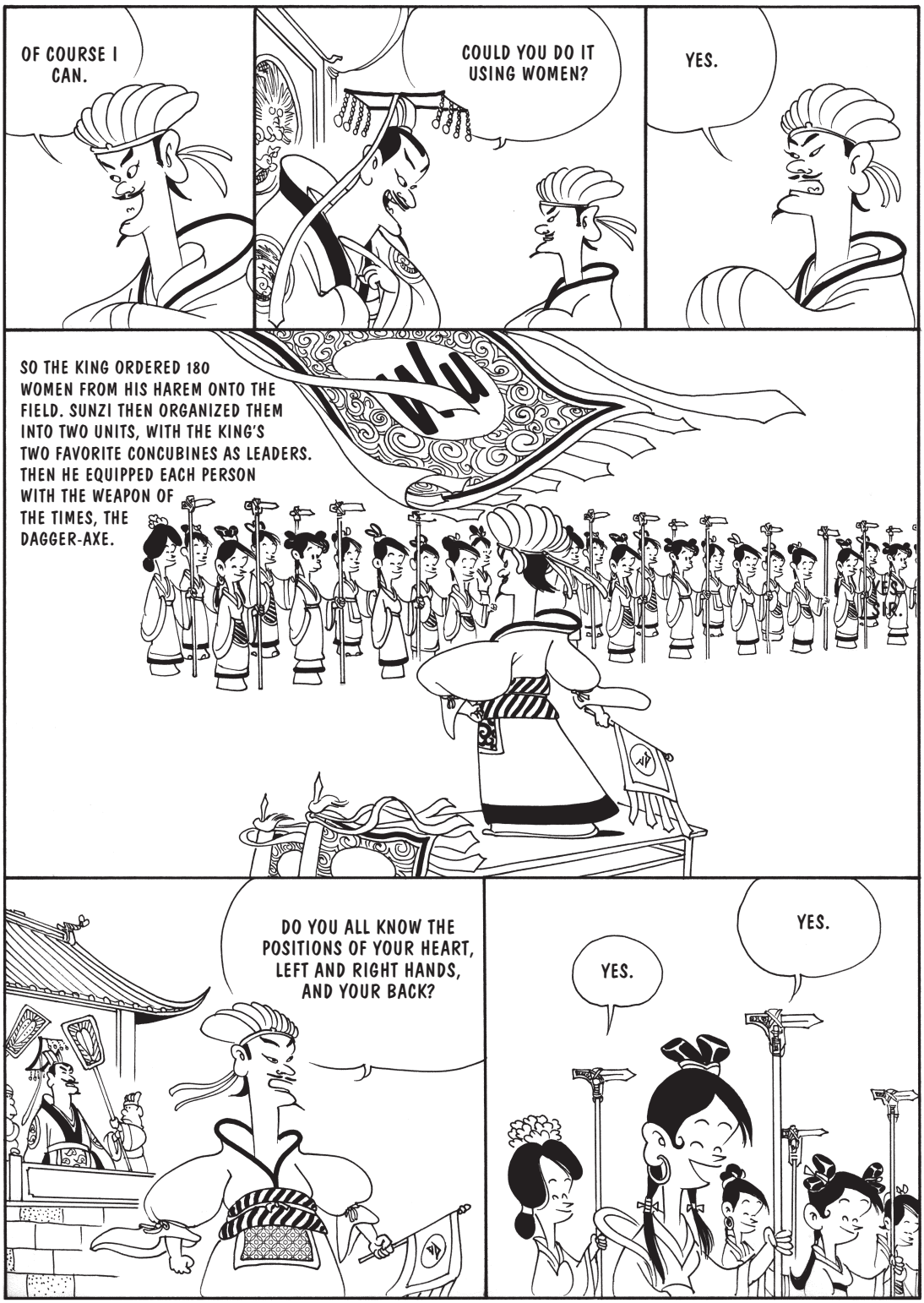
The reader should have full confidence that each classic illustrated by C. C. is the real deal. The advantage that these versions of the classics have over regular, text-only editions is the visual dimension that brings the reader directly into the world of the ancients.

I hope that you enjoy this English version of C. C.'s illustrated *Art of War* as much as so many others have enjoyed the original Chinese version.

Sunzi's Art of War

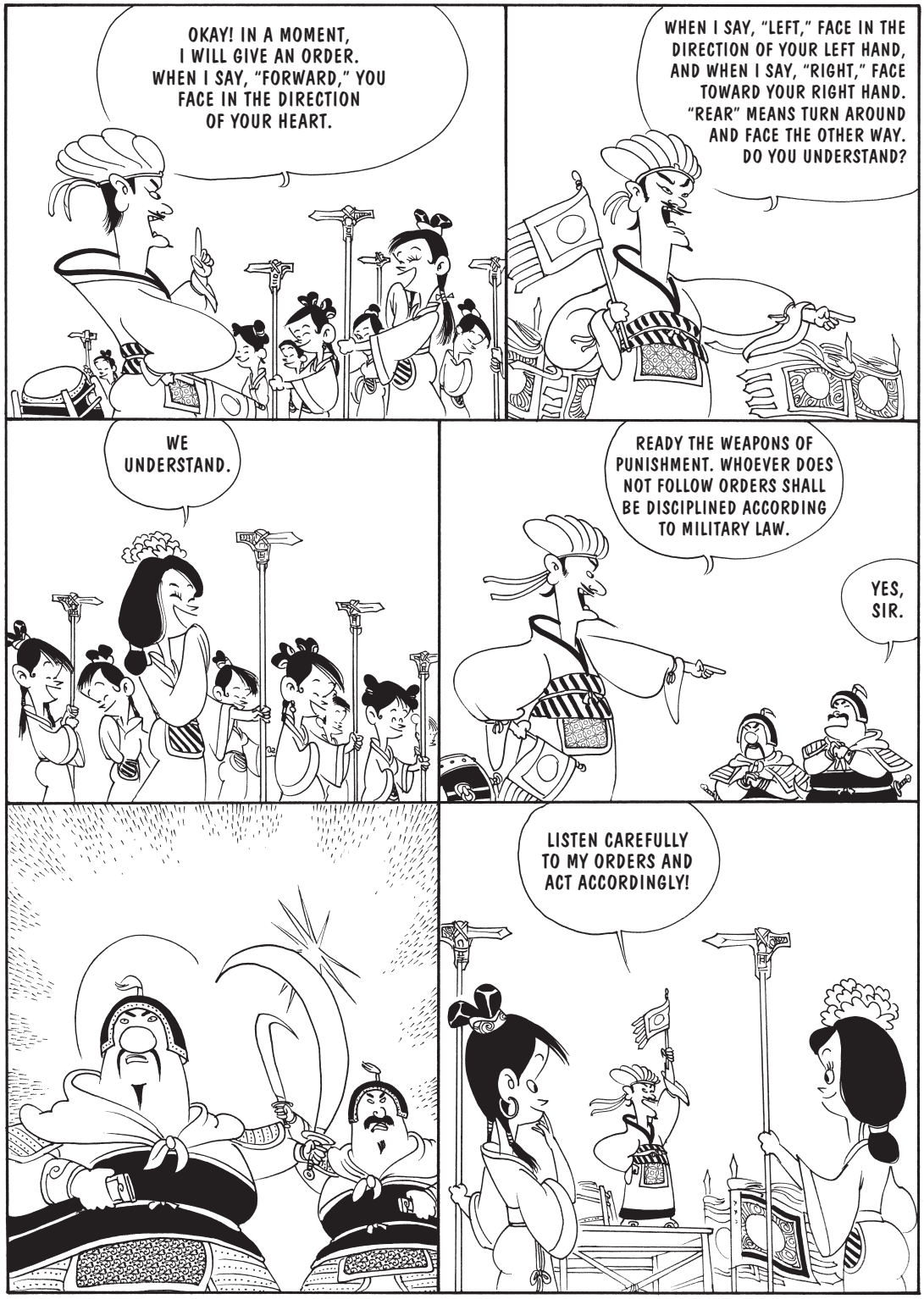
孫子武者，齊人也。以兵法見於吳王闔廬。闔廬曰：「子之十三篇，吾盡觀之矣，可以小試勒兵乎？」對曰：

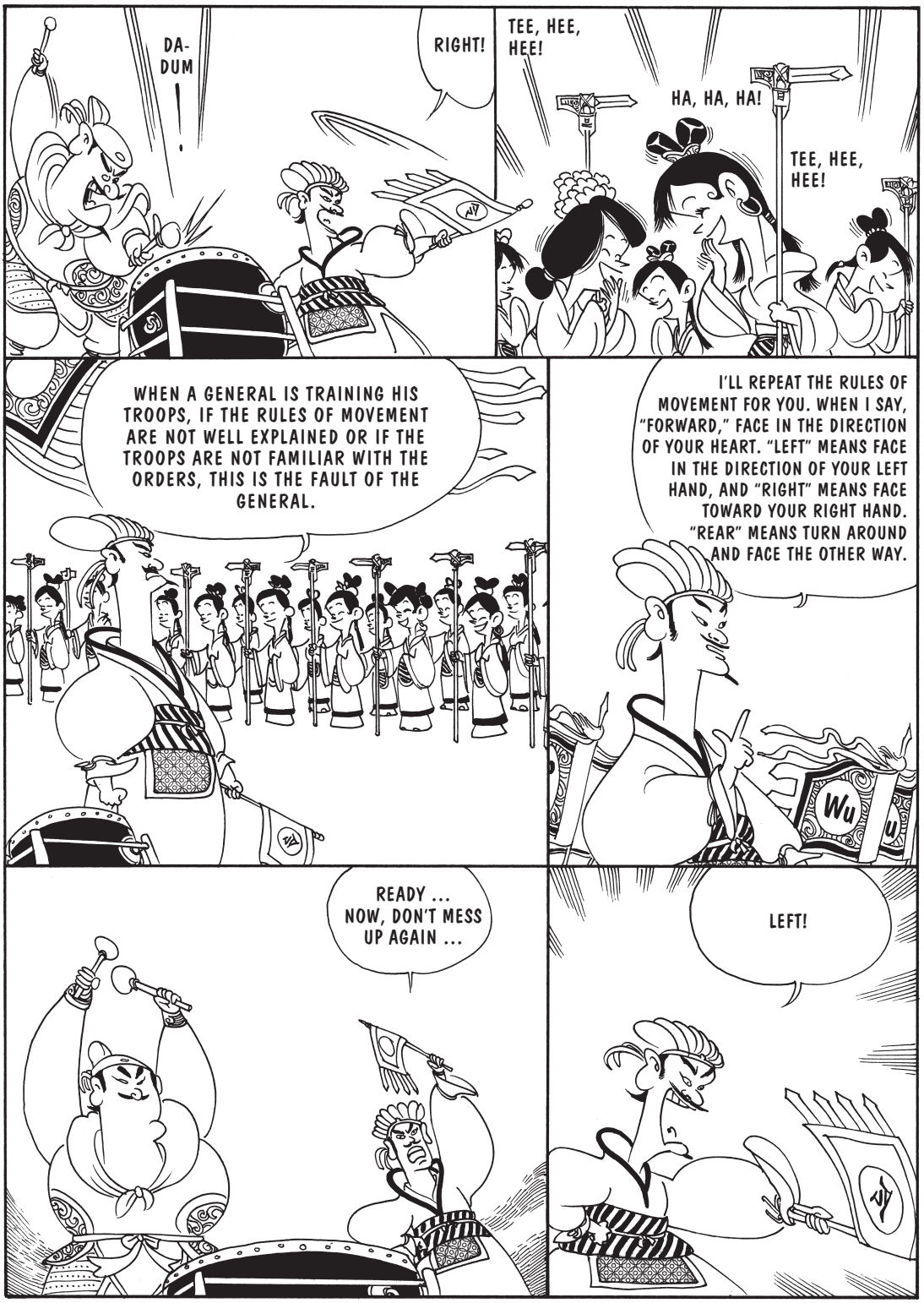




「可。」闔廬曰：「可試以婦人乎？」曰：「可。」於是許之，出宮中美女，得百八十人。孫子分為二隊，以王之寵姬二人各為隊長，皆令持戟。令之曰：「汝知而心與左右手背乎？」婦人曰：「知之。」

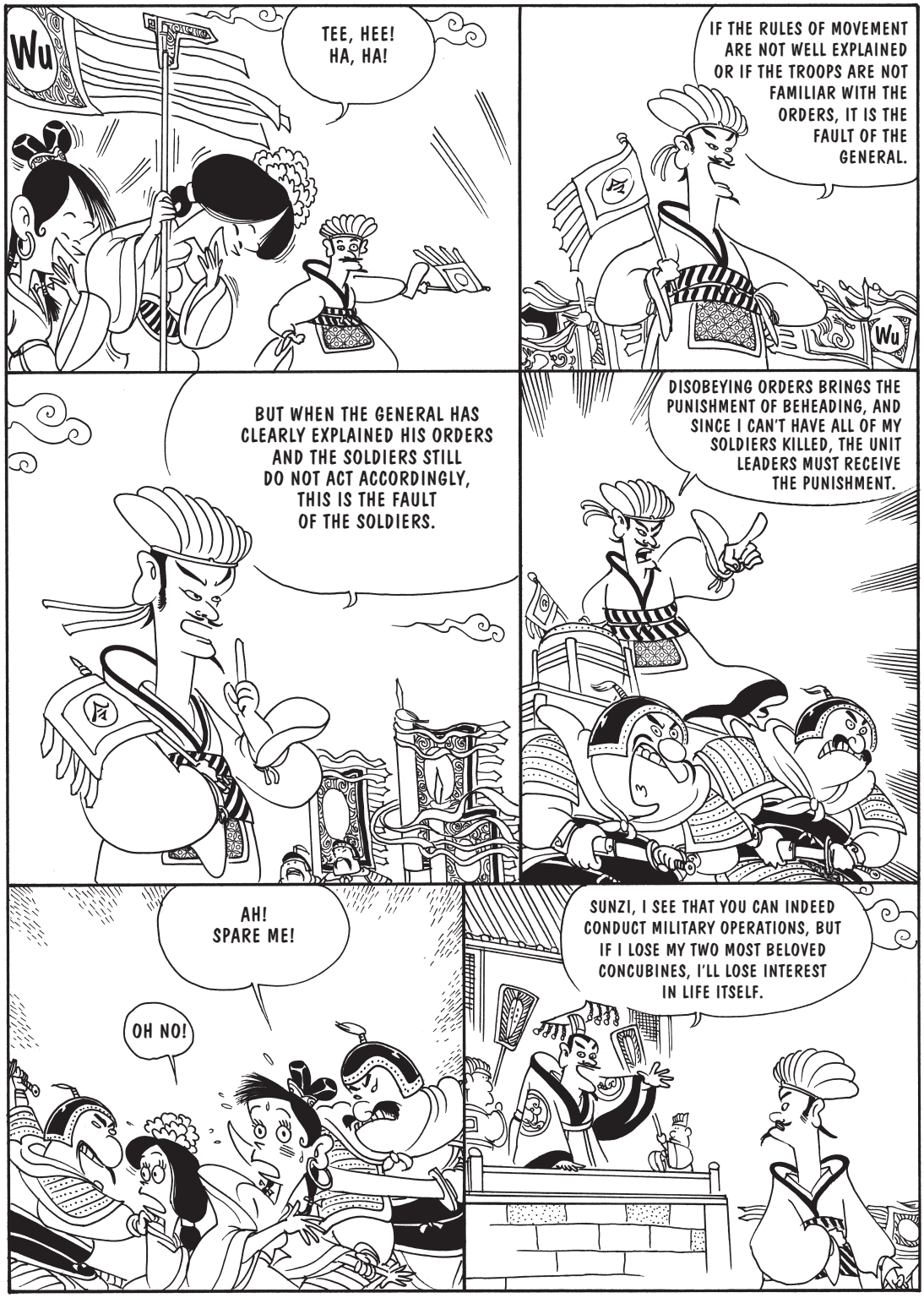
孫子曰：「前，則視心；左，視左手；右，視右手；後，即視背。」婦人曰：「諾。」約束既布，乃設鈇鉞，即三令五申之。





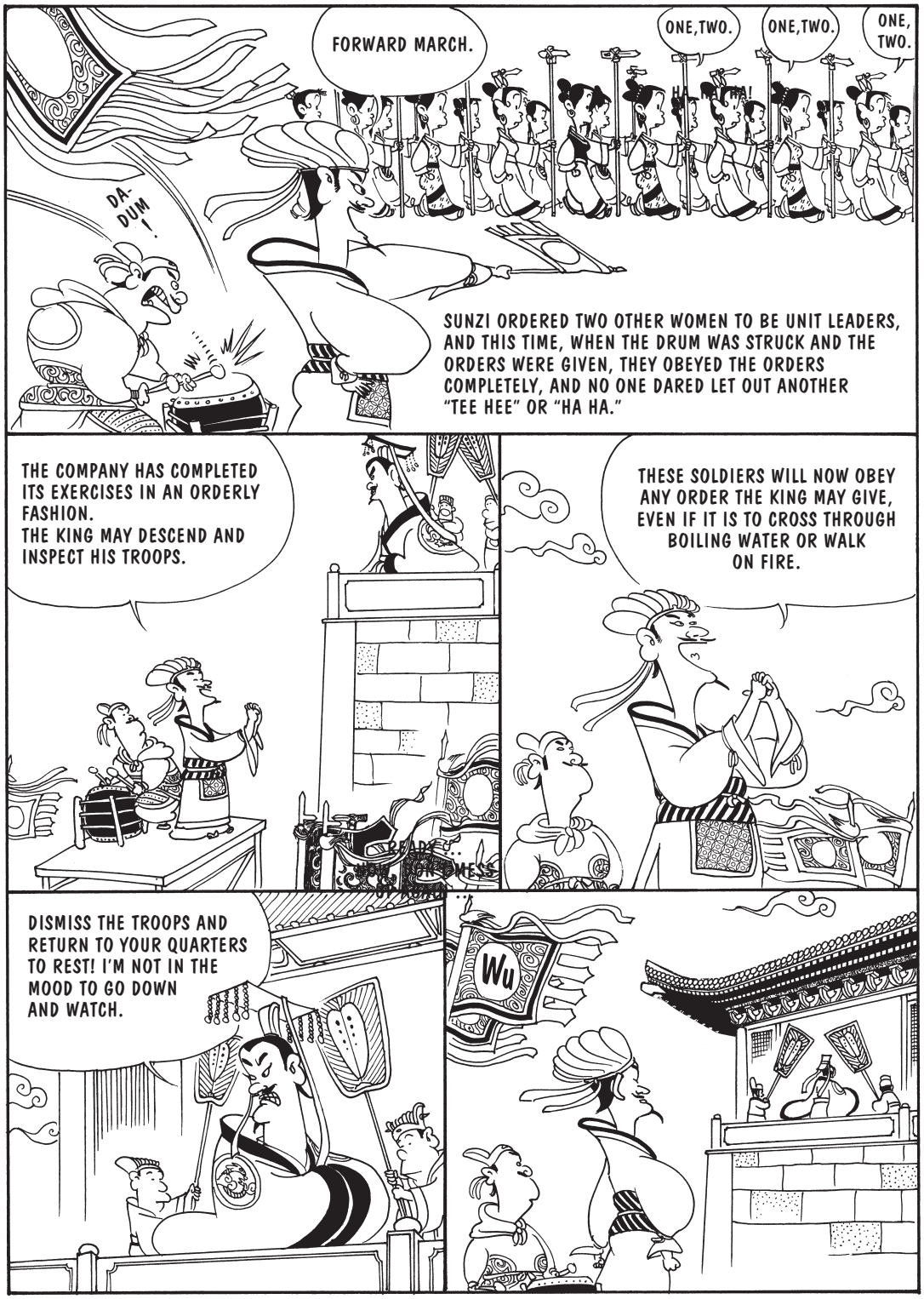
於是鼓之右，婦人大笑。孫子曰：「約束不明，申令不熟，將之罪也。」復三令五申而鼓之左，

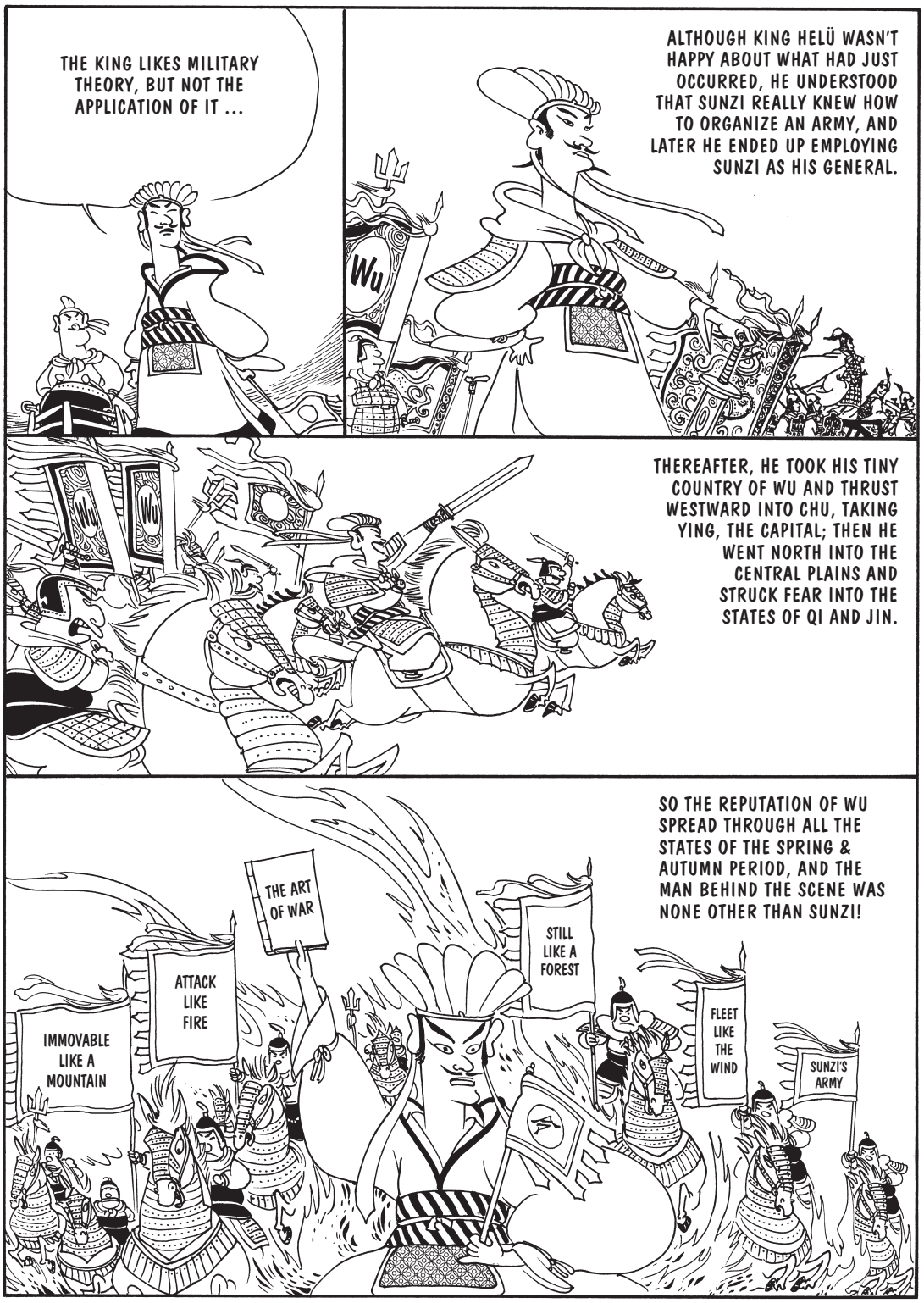
婦人復大笑。孫子曰：「約束不明，申令不熟，將之罪也；既已明而不如法者，吏士之罪也。」乃欲斬左右隊長。吳王從臺上觀，見且斬愛姬，大駭。趣使使下令曰：「寡人已知將軍能用兵矣。寡人非此二姬，食不甘味，



願勿斬也。」孫子曰：「臣既已受命為將，將在軍，君命有所不受。」遂斬隊長二人以徇。

用其次為隊長，於是復鼓之。婦人左右前後跪起皆中規矩繩墨，無敢出聲。於是孫子使使報王曰：「兵既整齊，王可試下觀之，唯王所欲用之，雖赴水火猶可也。」吳王曰：「將軍罷休就舍，寡人不願下觀。」



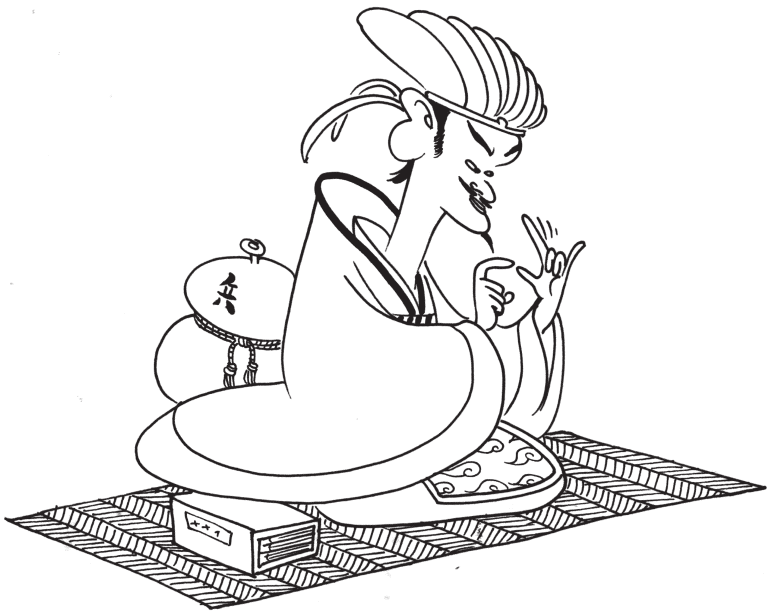


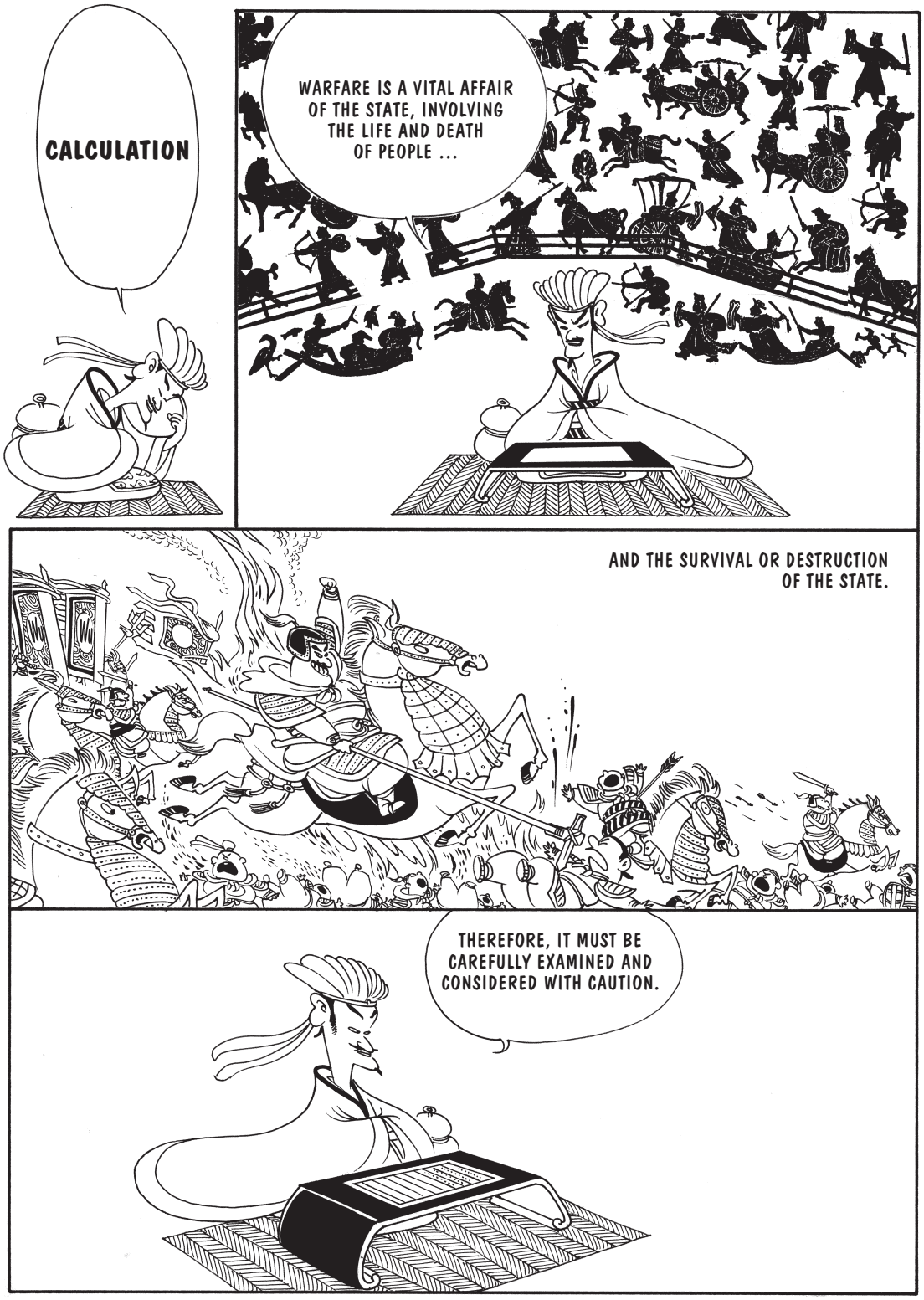
孫子曰：「王徒好其言，不能用其實。」於是闔廬知孫子能用兵，卒以為將。西破彊楚，入郢，北威齊晉，顯名諸侯，孫子與有力焉。

【史記・孫子吳起列傳】

CHAPTER 1

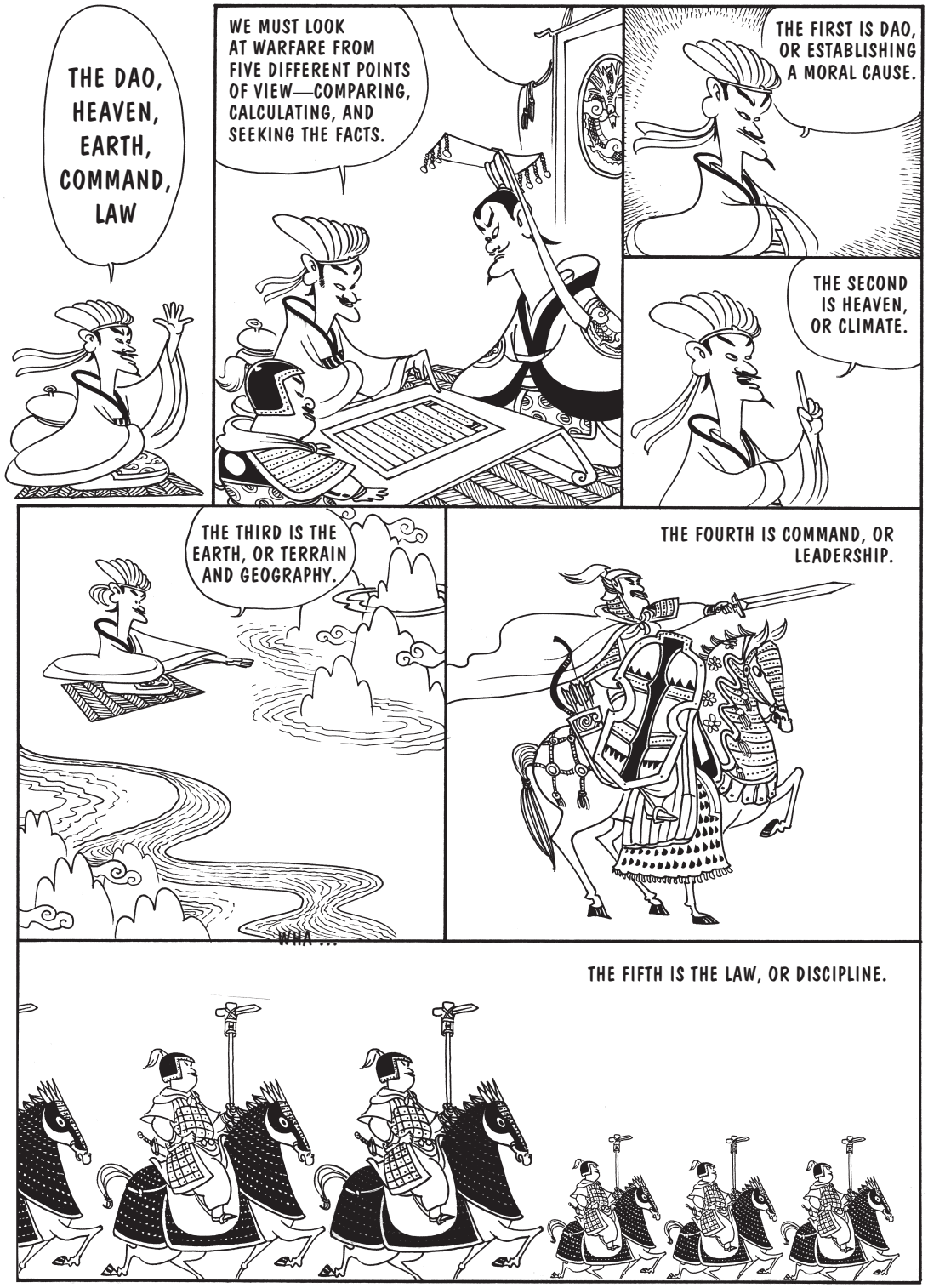
Calculation

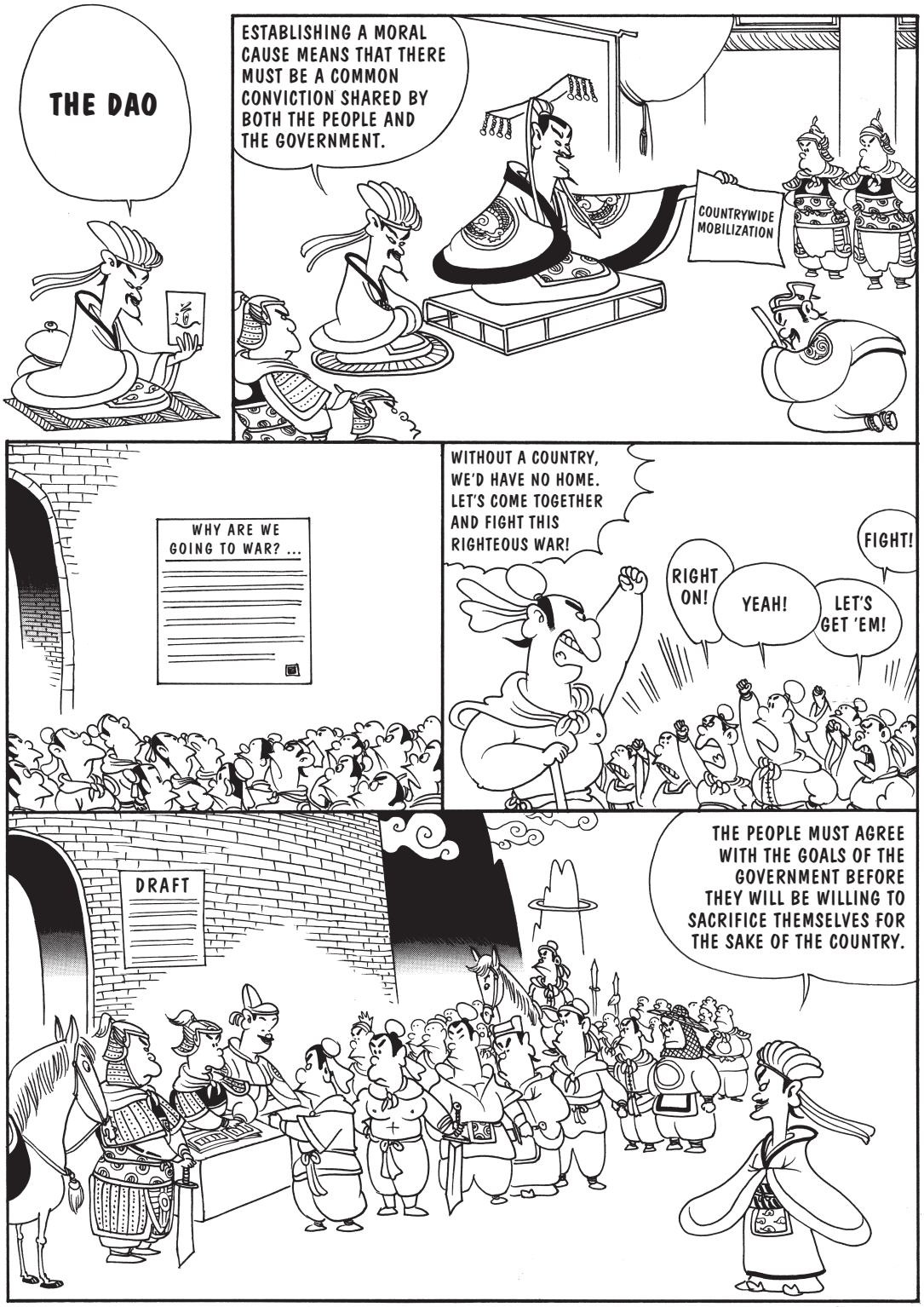




孫子曰：兵者，國之大事；死生之地，存亡之道，不可不察也。

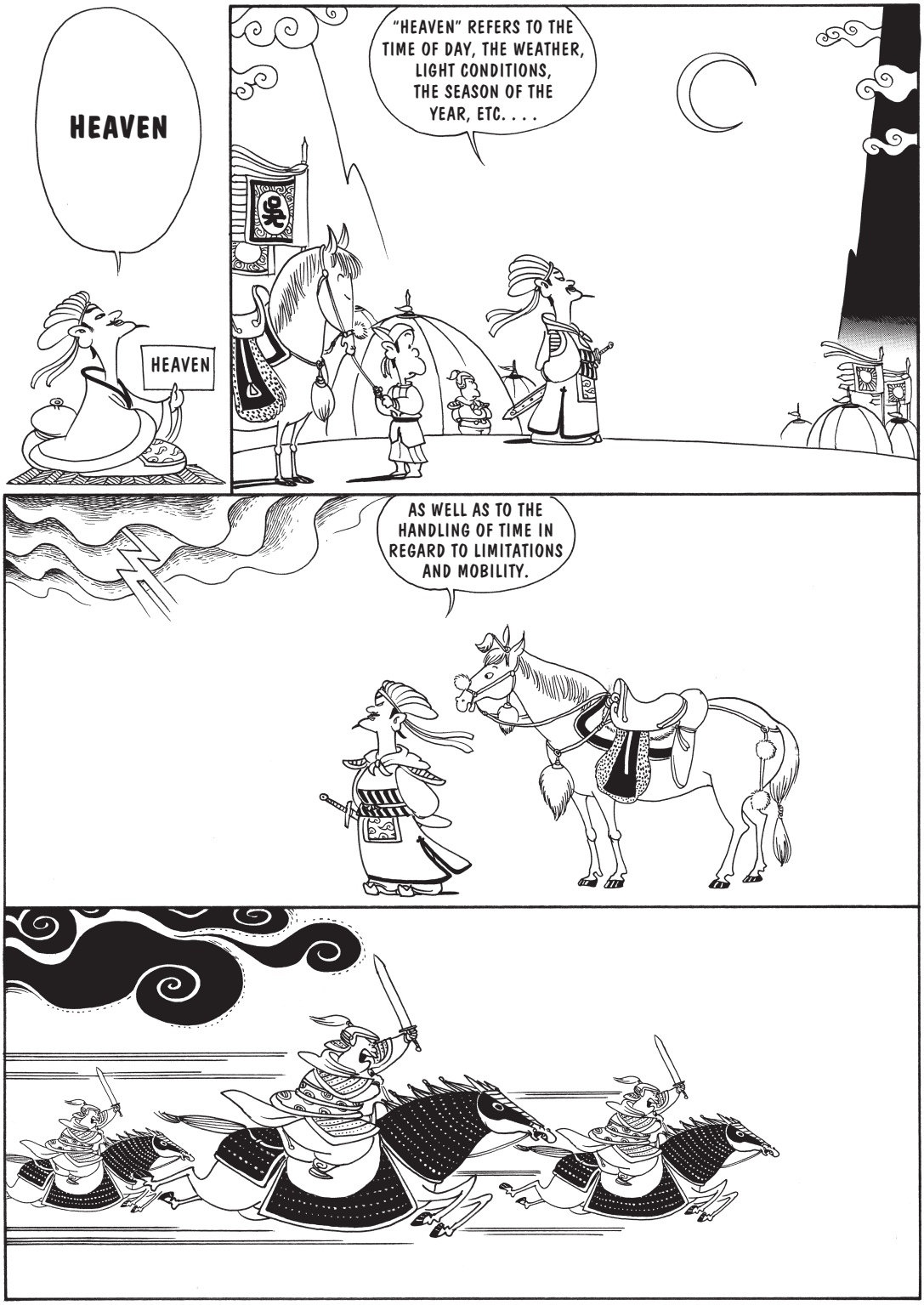
故經之以五事，校之以計而索其情：一曰道，二曰天，三曰地，四曰將，五曰法。

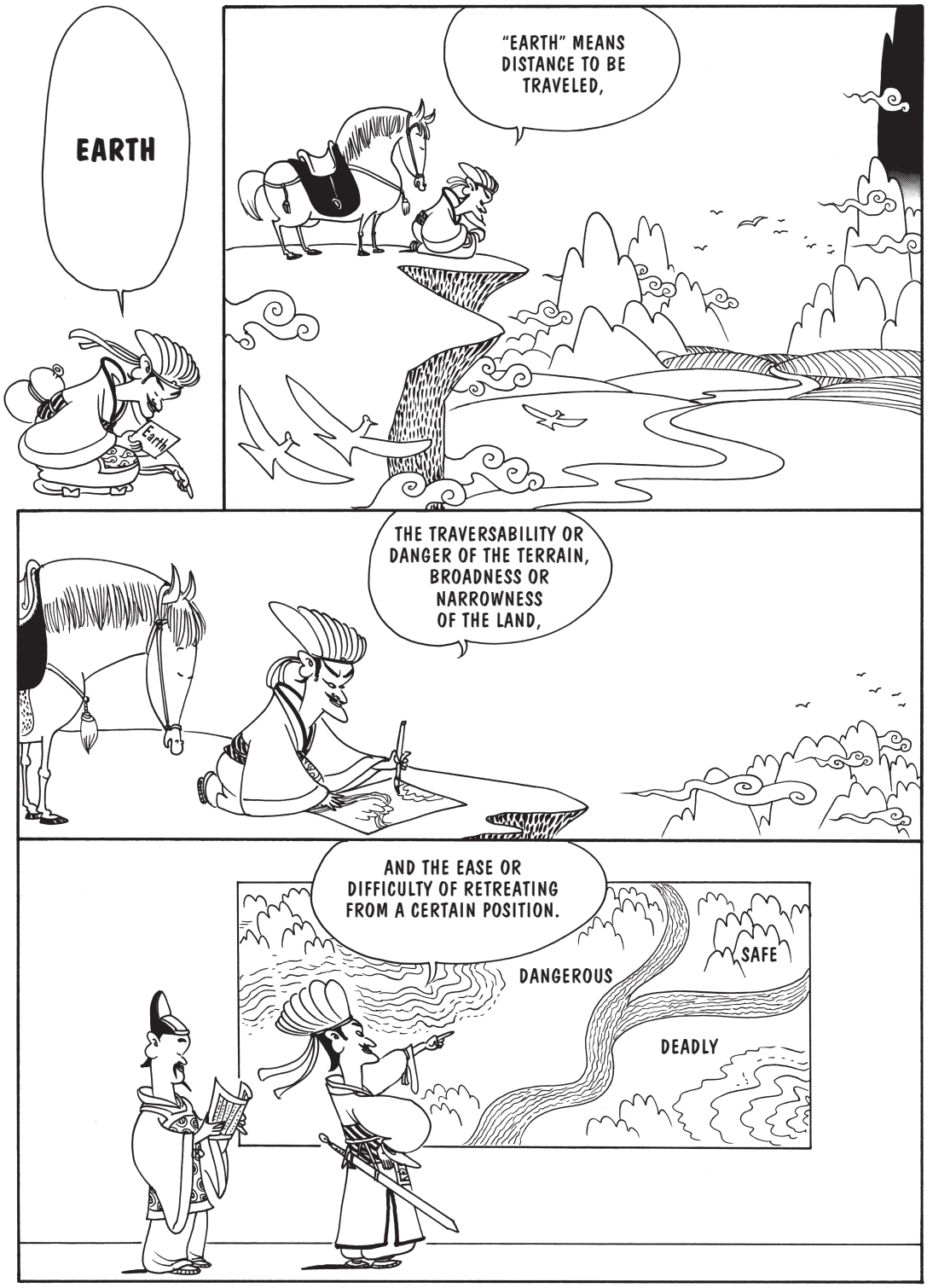




道者，令民與上同意也，故可以與之死，可以與之生，而不畏危；

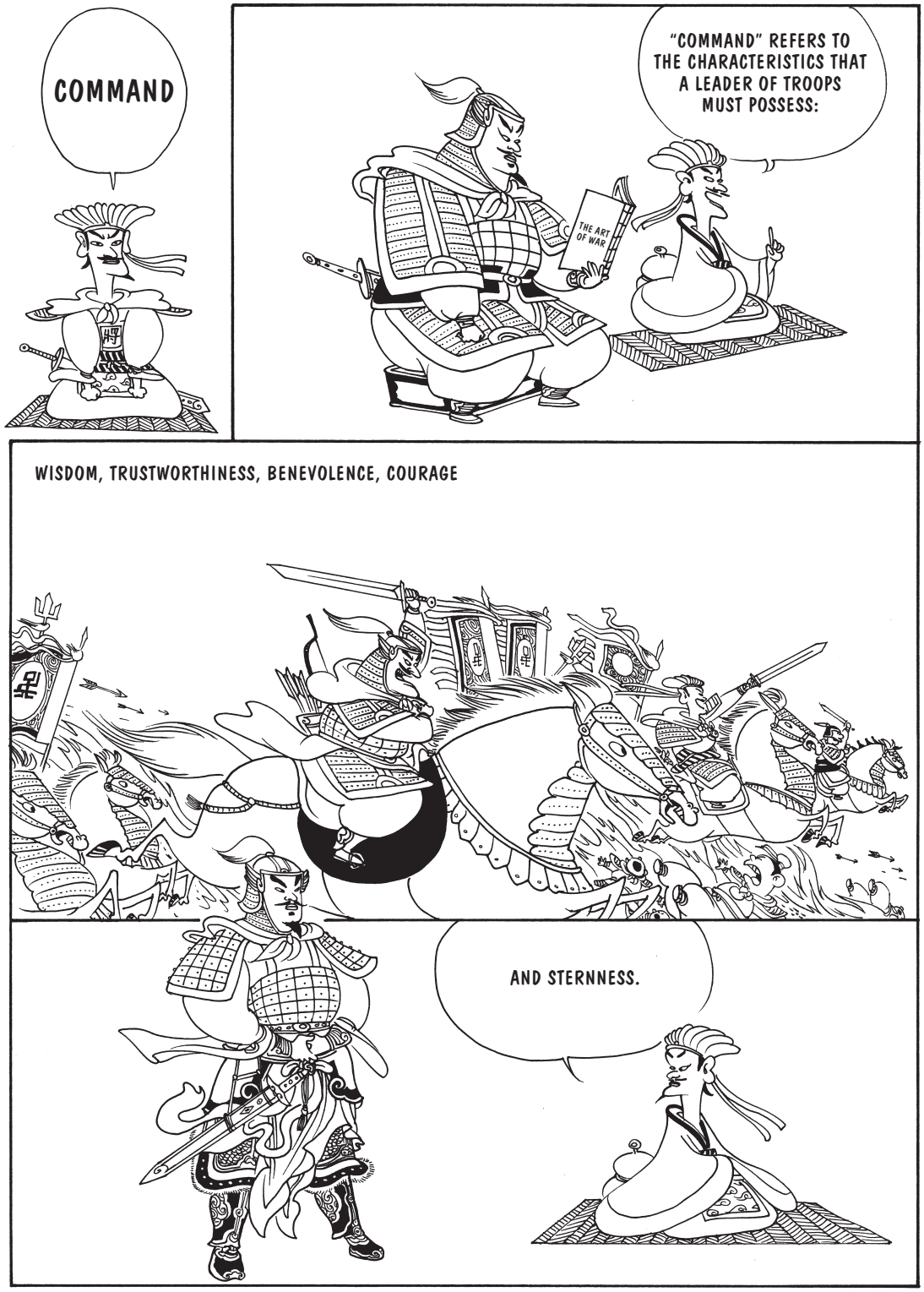
天者，陰陽、寒暑、時制也。

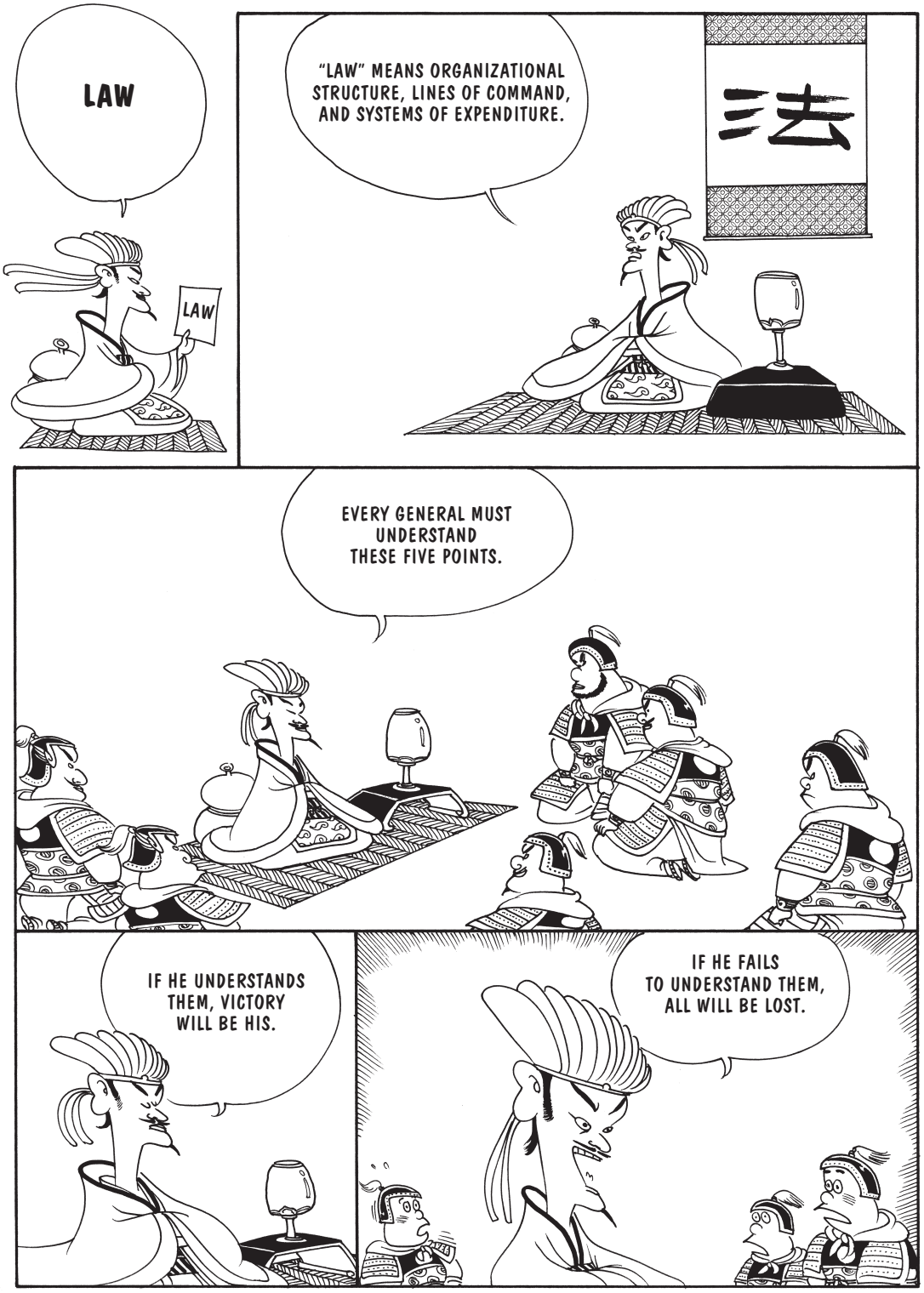

HEAVEN
HEAVEN
"HEAVEN" REFERS TO THE TIME OF DAY, THE WEATHER, LIGHT CONDITIONS, THE SEASON OF THE YEAR, ETC. . . .
AS WELL AS TO THE HANDLING OF TIME IN REGARD TO LIMITATIONS AND MOBILITY.



地者，遠近、險易、廣狹、死生也。

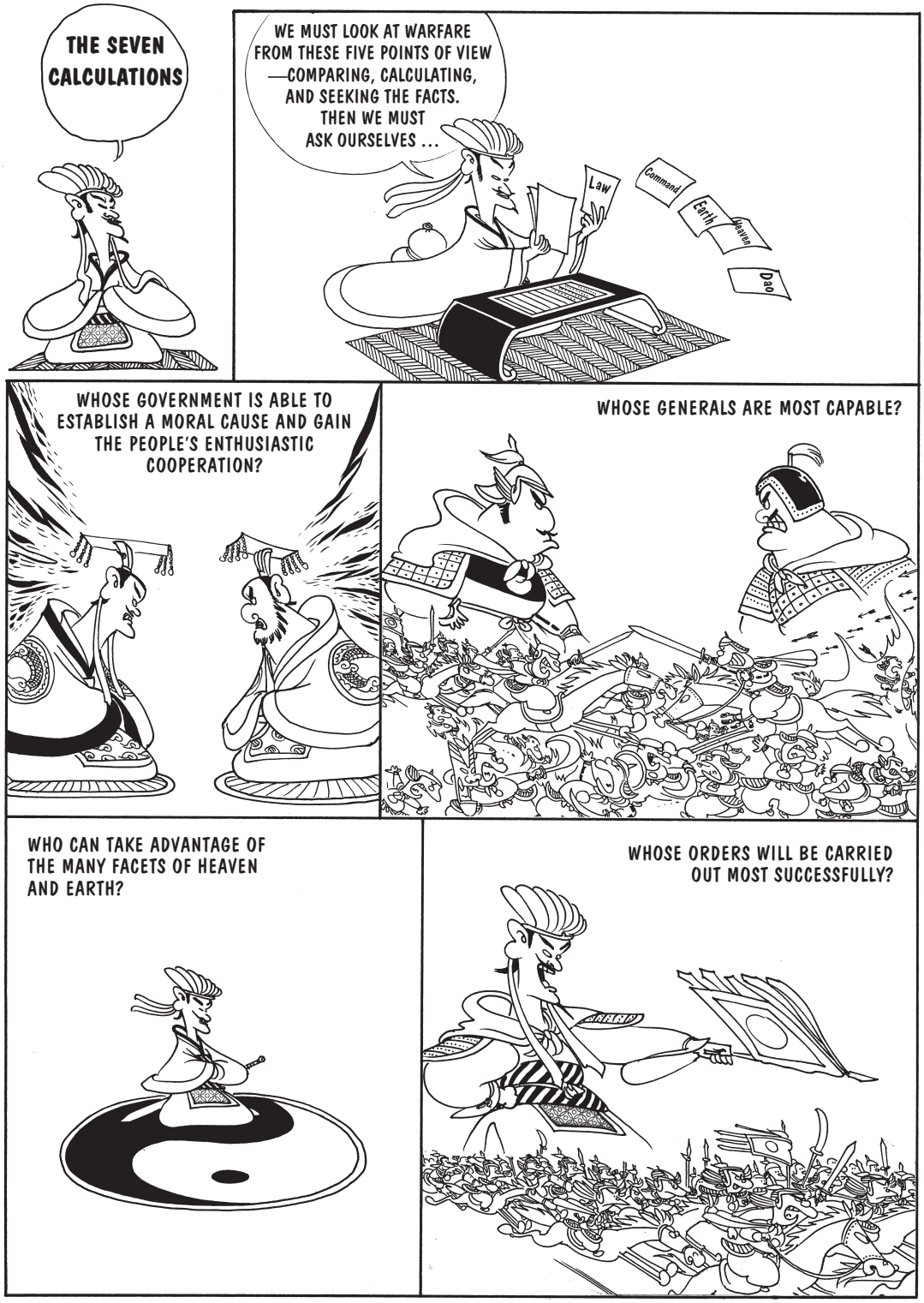
將者，智、信、仁、勇、嚴也。

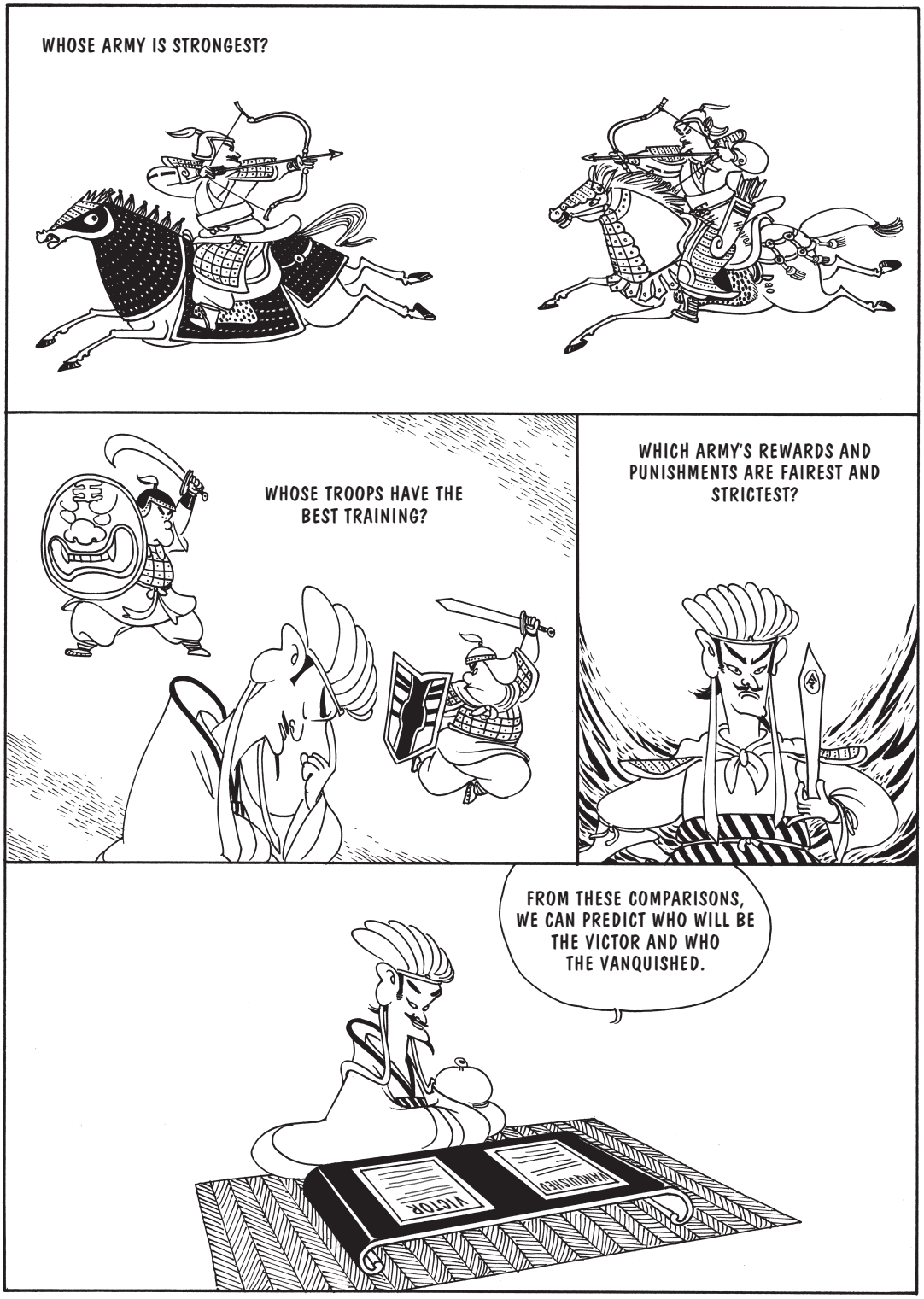

COMMAND
"COMMAND" REFERS TO THE CHARACTERISTICS THAT A LEADER OF TROOPS MUST POSSESS:
THE ART OF WAR
WISDOM, TRUSTWORTHINESS, BENEVOLENCE, COURAGE
AND STERNNESS.


LAW
LAW
"LAW" MEANS ORGANIZATIONAL STRUCTURE, LINES OF COMMAND, AND SYSTEMS OF EXPENDITURE.
法
EVERY GENERAL MUST UNDERSTAND THESE FIVE POINTS.
IF HE UNDERSTANDS THEM, VICTORY WILL BE HIS.
IF HE FAILS TO UNDERSTAND THEM, ALL WILL BE LOST.

法者，曲制、官道、主用也。

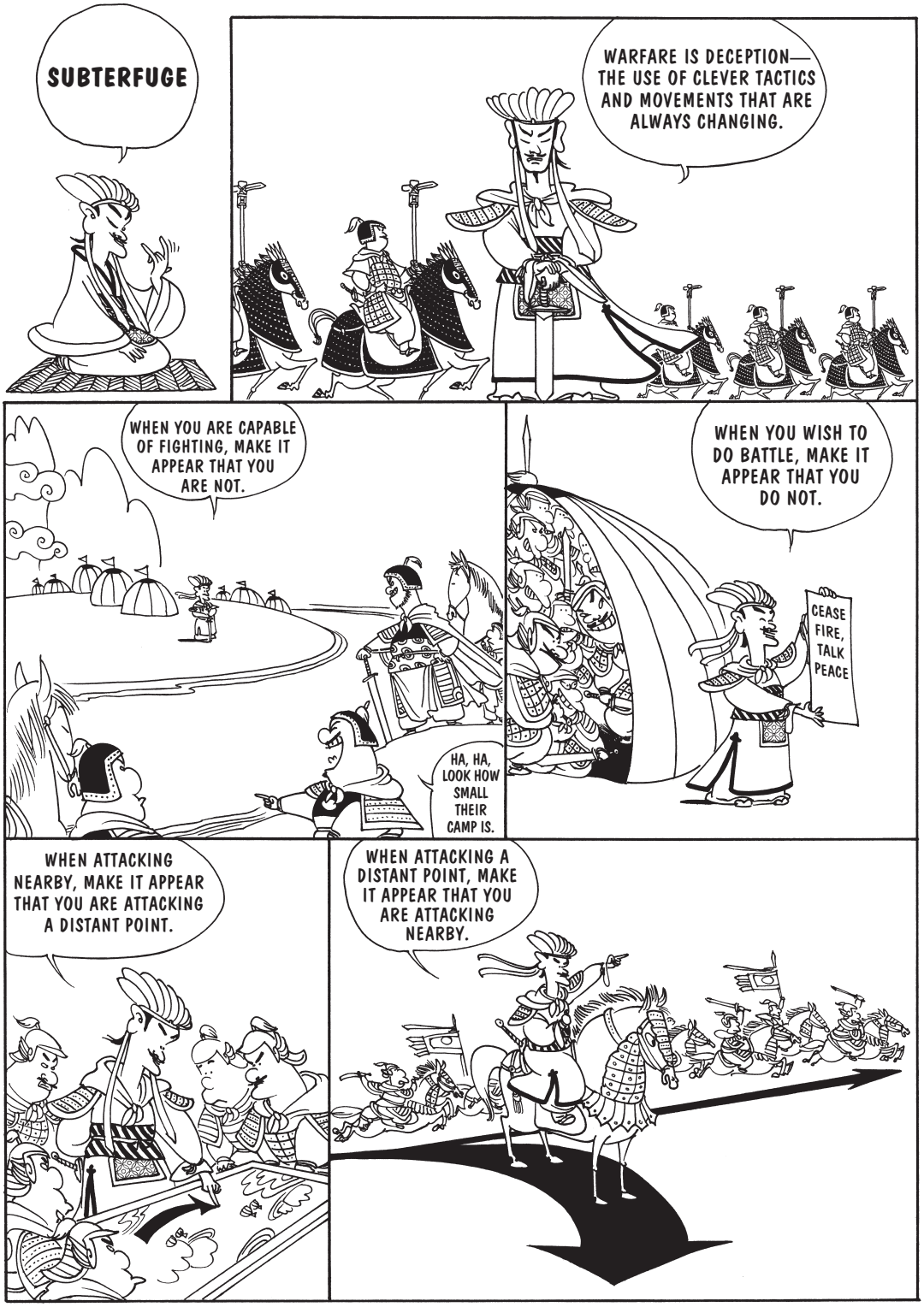
凡此五者，將莫不聞；知之者勝，不知者不勝。故校之以計而索其情，曰：主孰有道？將孰有能？天地孰得？法令孰行？

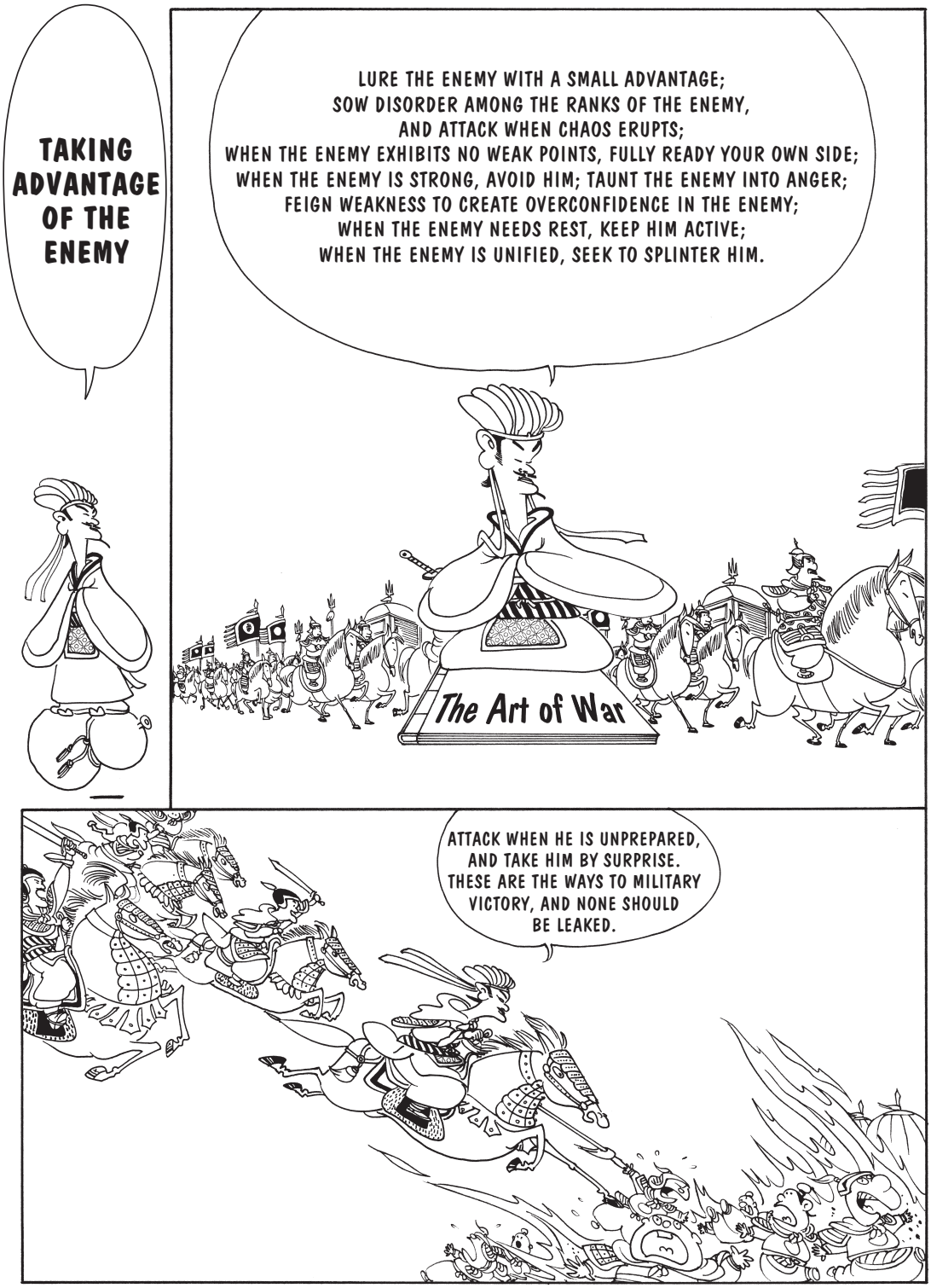




兵眾孰強？士卒孰練？賞罰孰明？吾以此知勝負矣。

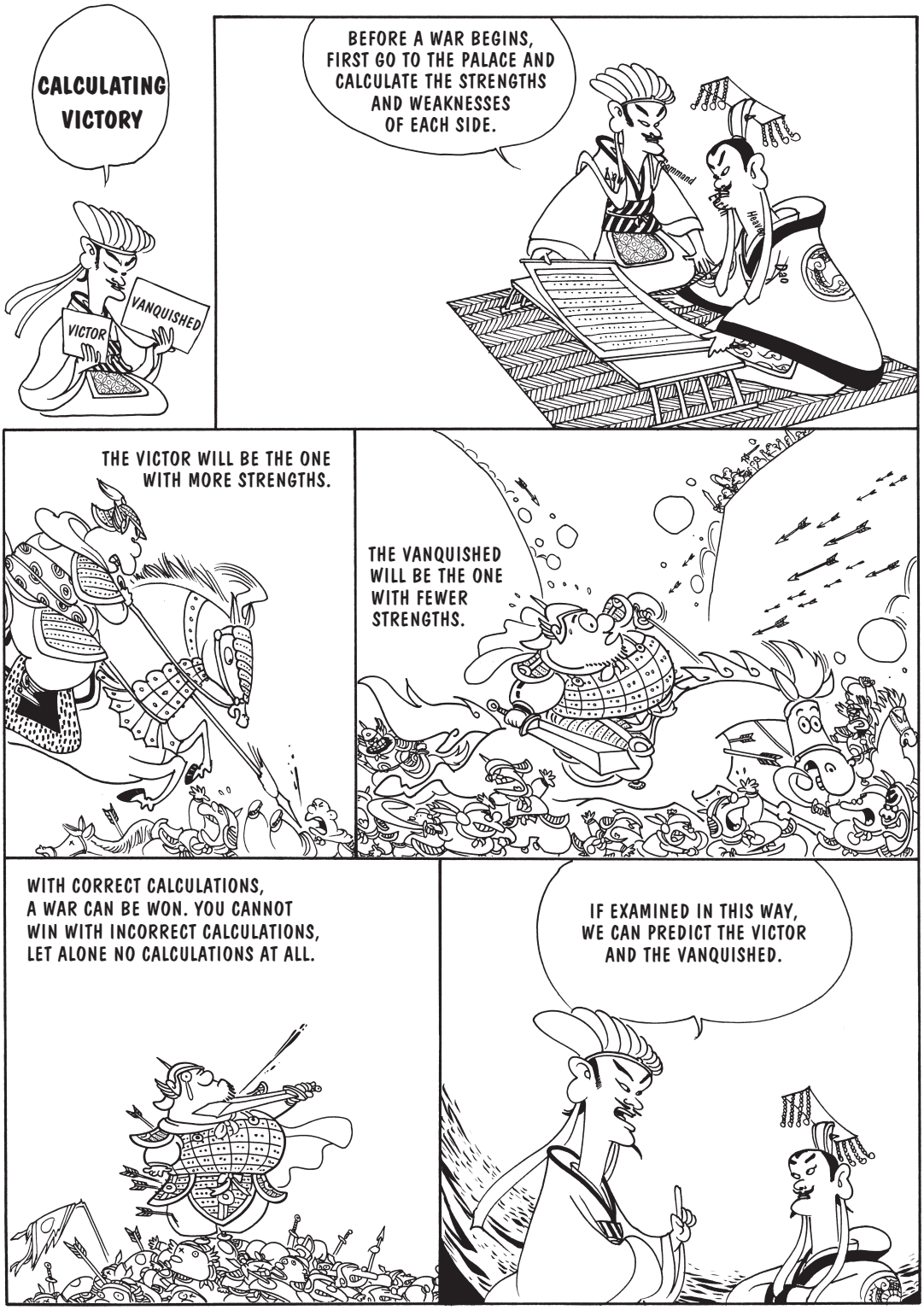
兵者，詭道也。故能而示之不能，用而示之不用，近而示之遠，遠而示之近。





利而誘之，亂而取之，實而備之，強而避之，怒而撓之，卑而驕之，佚而勞之，親而離之，攻其無備，出其不意。此兵家之勝，不可先傳也。

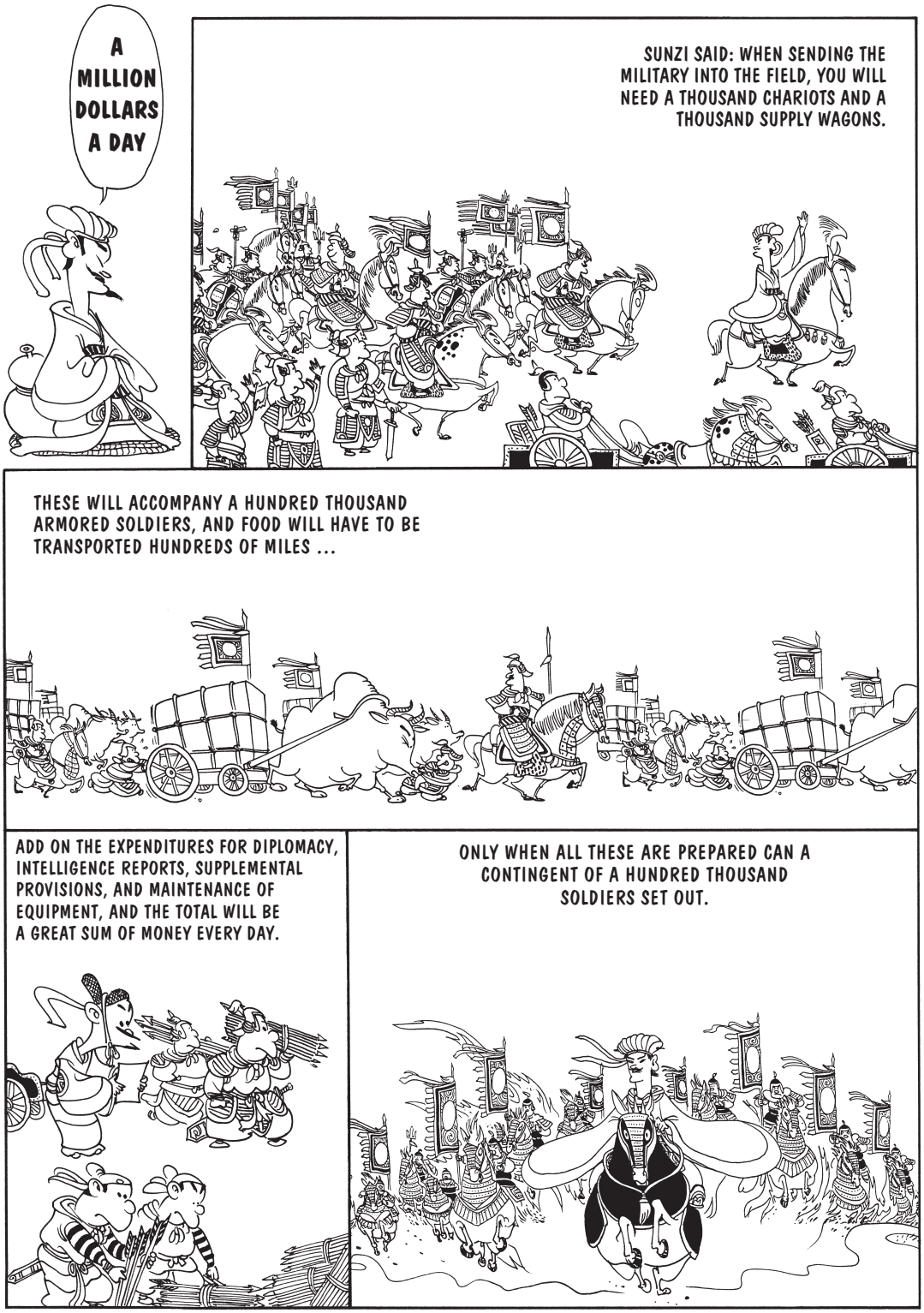
夫未戰而廟算勝者，得算多也；未戰而廟算不勝者，得算少也。多算勝，少算不勝，而況於無算乎！吾以此觀之，勝負見矣。

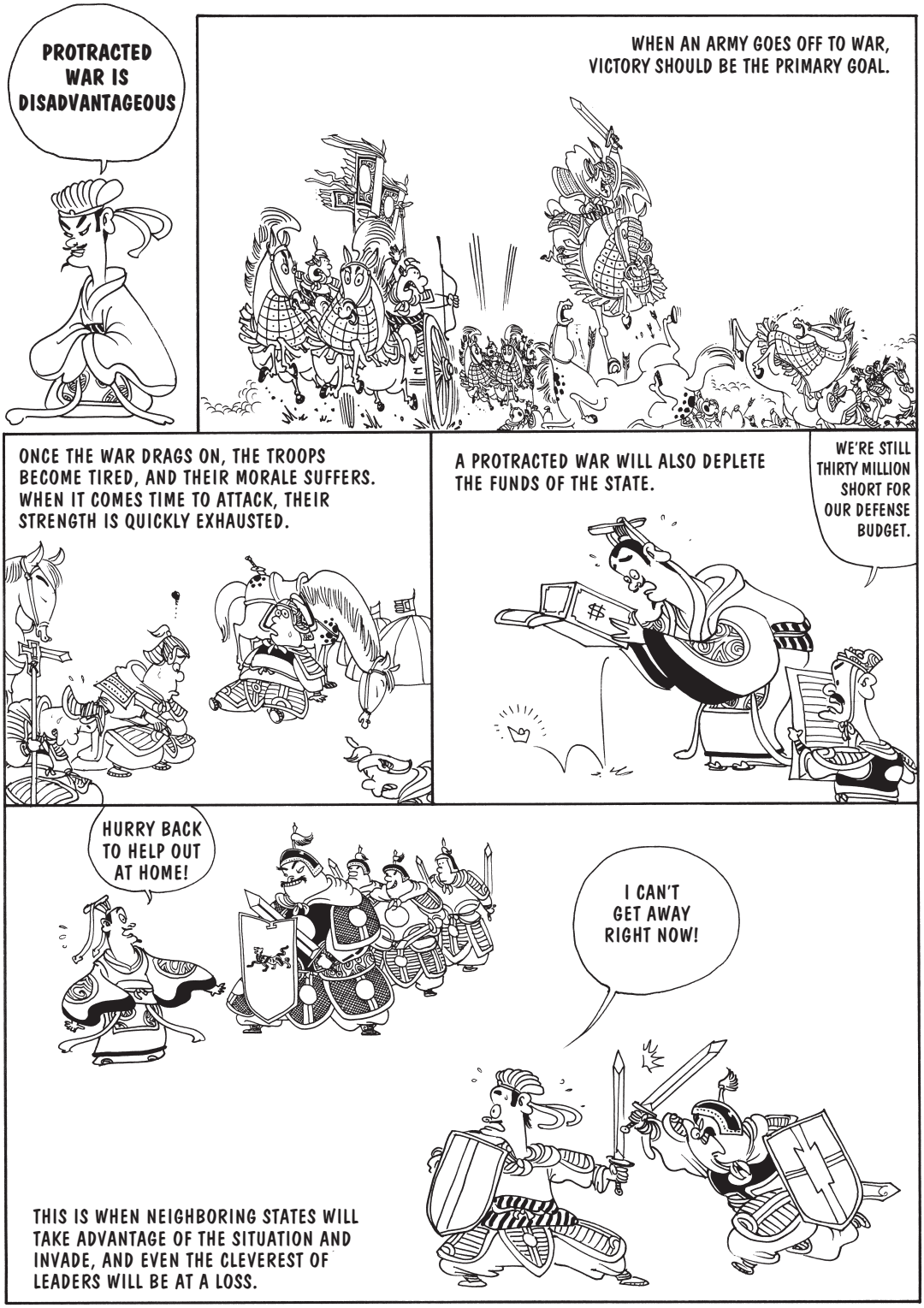


CHAPTER 2

Waging War

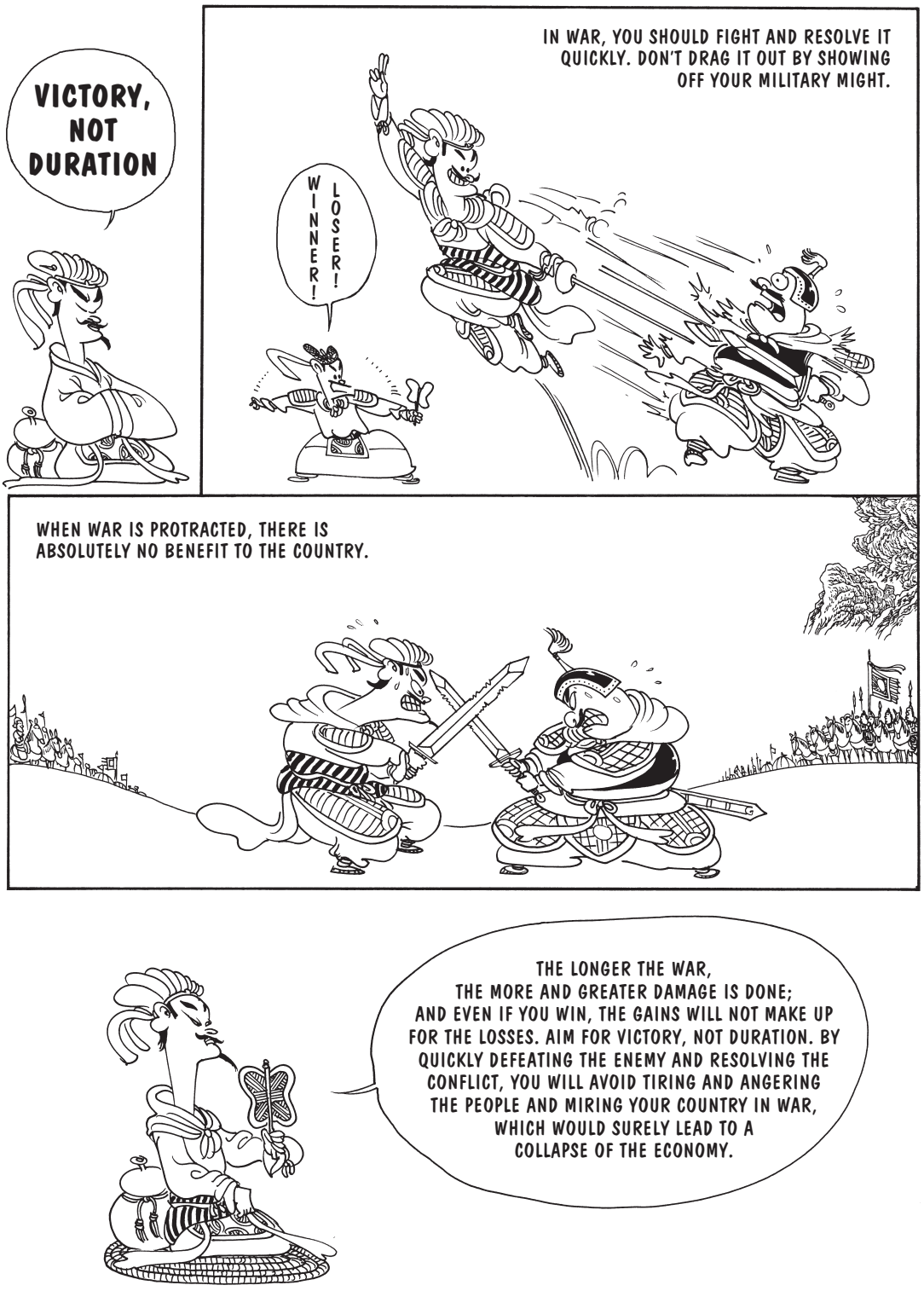
孫子曰：凡用兵之法，馳車千駟，革車千乘，帶甲十萬，千里饋糧，則內外之費，賓客之用，膠漆之材，車甲之奉，日費千金，然後十萬之師舉矣。

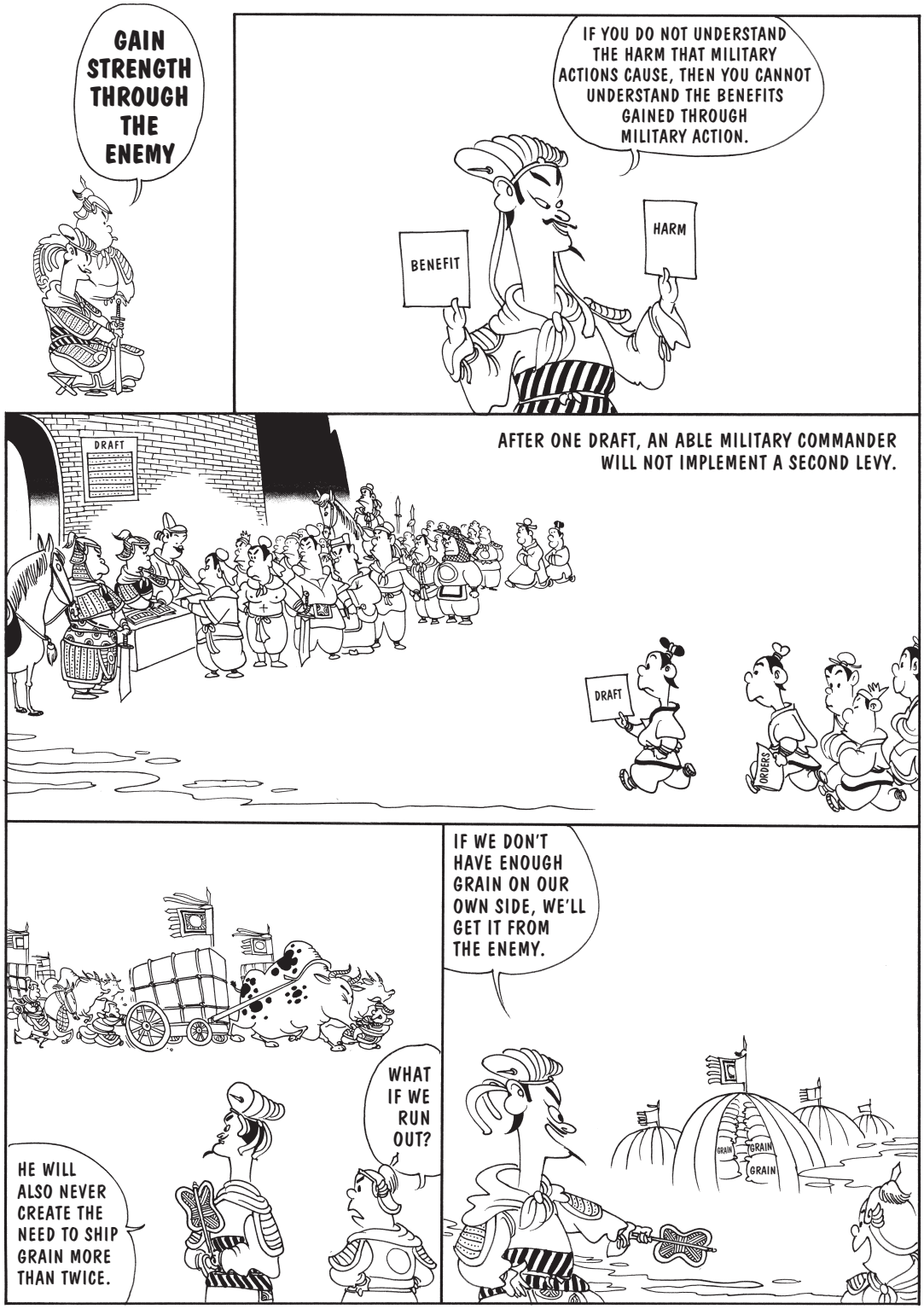




其用戰也勝，久則鈍兵挫銳，攻城則力屈，久暴師則國用不足。夫鈍兵挫銳，屈力殫貨，則諸侯乘其弊而起，雖有智者，不能善其後矣。

故兵聞拙速，未睹巧之久也。夫兵久而國利者，未之有也。



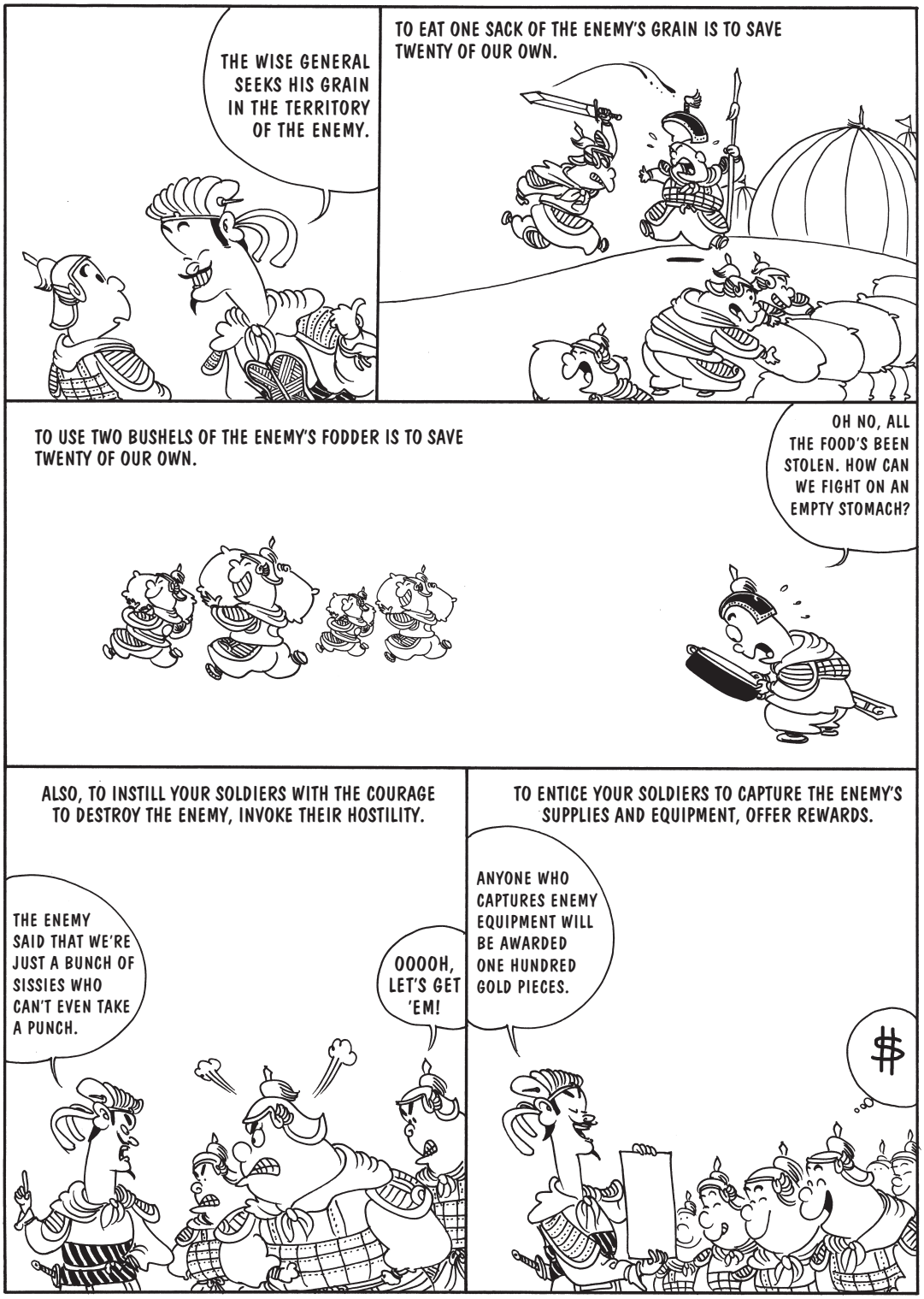


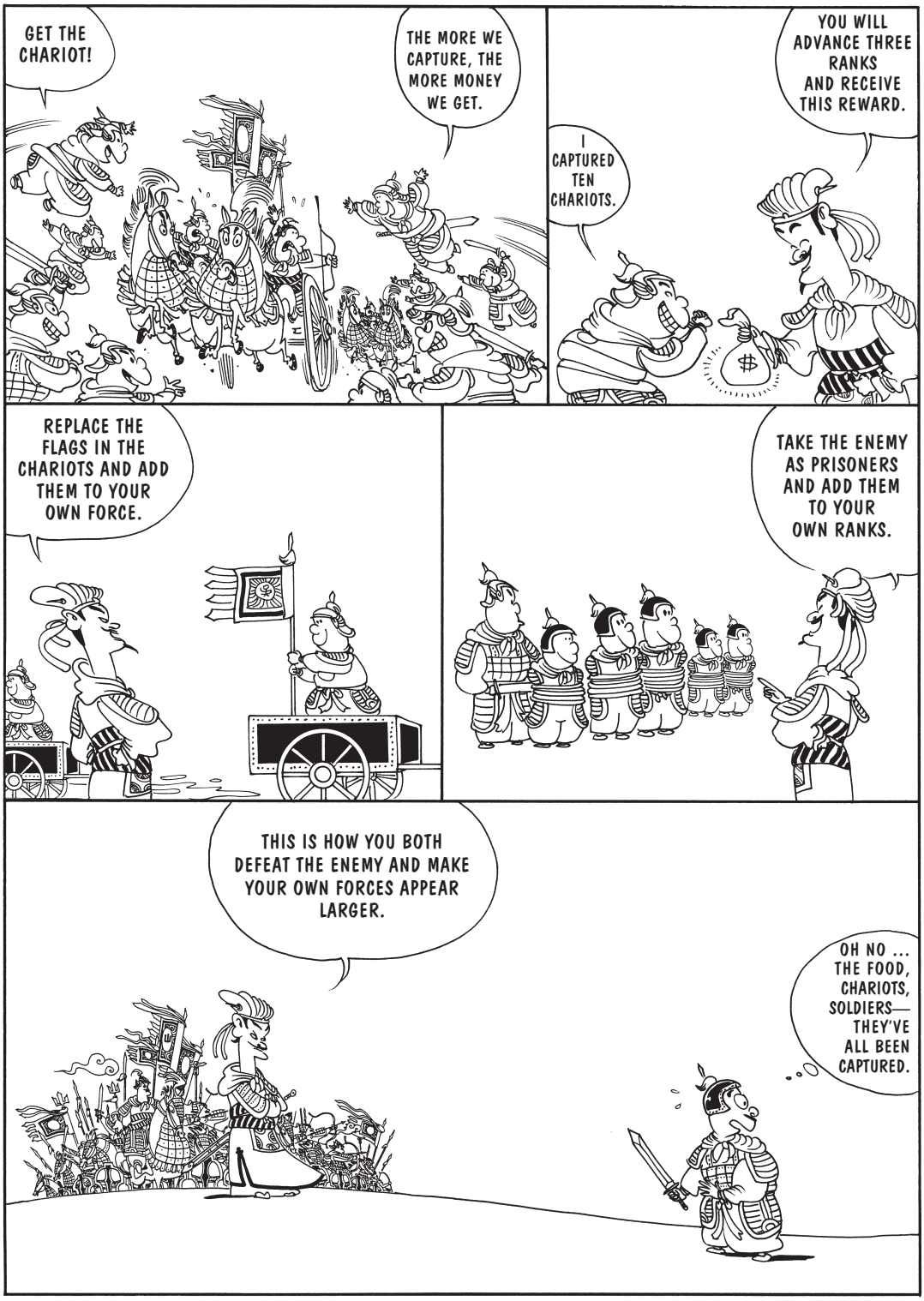
故不盡知用兵之害者，則不能盡知用兵之利也。

善用兵者，役不再籍，糧不三載；取用於國，因糧於敵，故軍食可足也。

故智將務食於敵，食敵一鍾，當吾二十鍾；萁秆一石，當吾二十石。

故殺敵者，怒也；取敵之利者，貨也。故車戰得車十乘已上，賞其先得者，

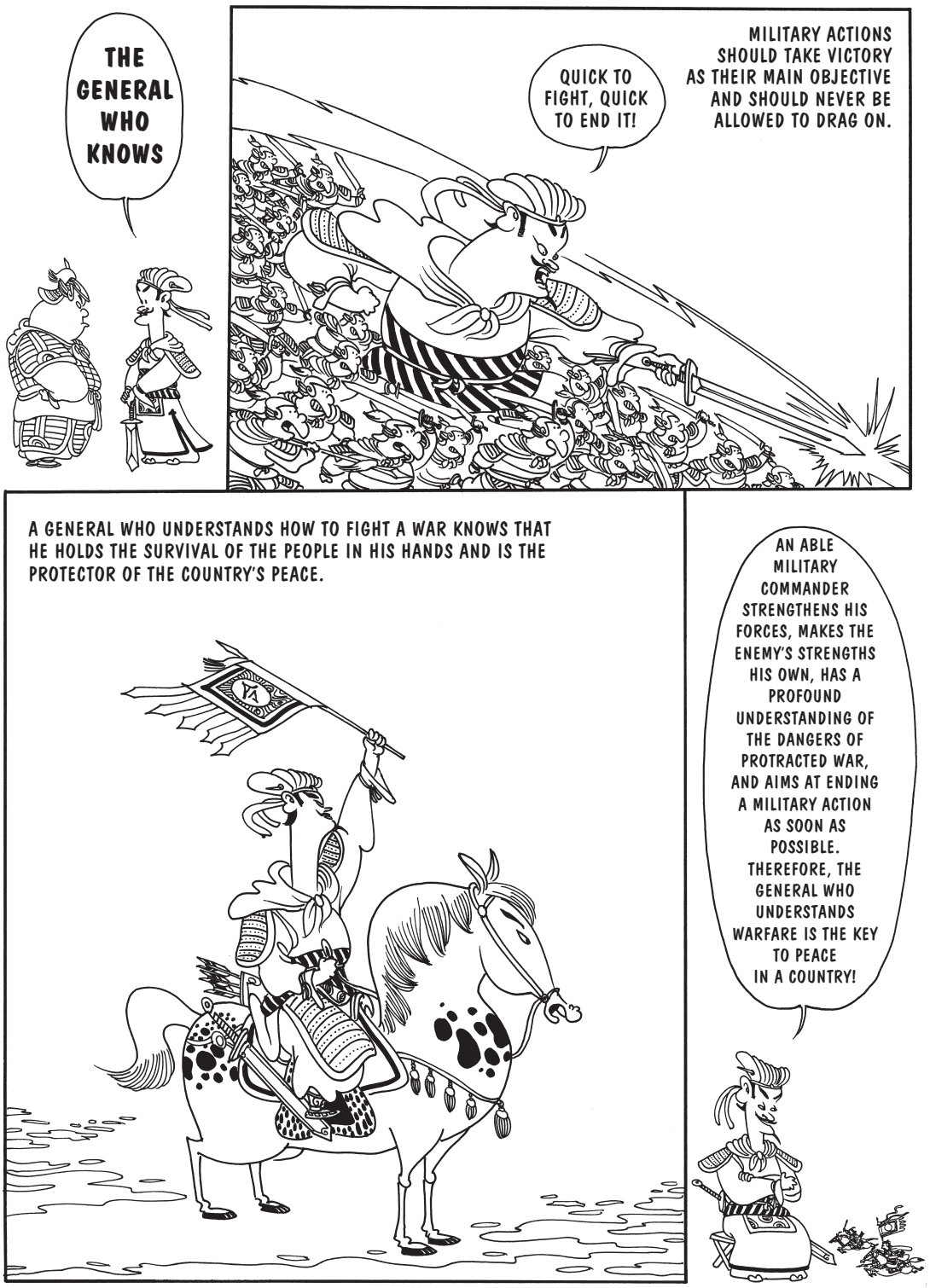




而更其旌旗。車雜而乘之，卒善而養之，是謂勝敵而益強。

故兵貴勝，不貴久。

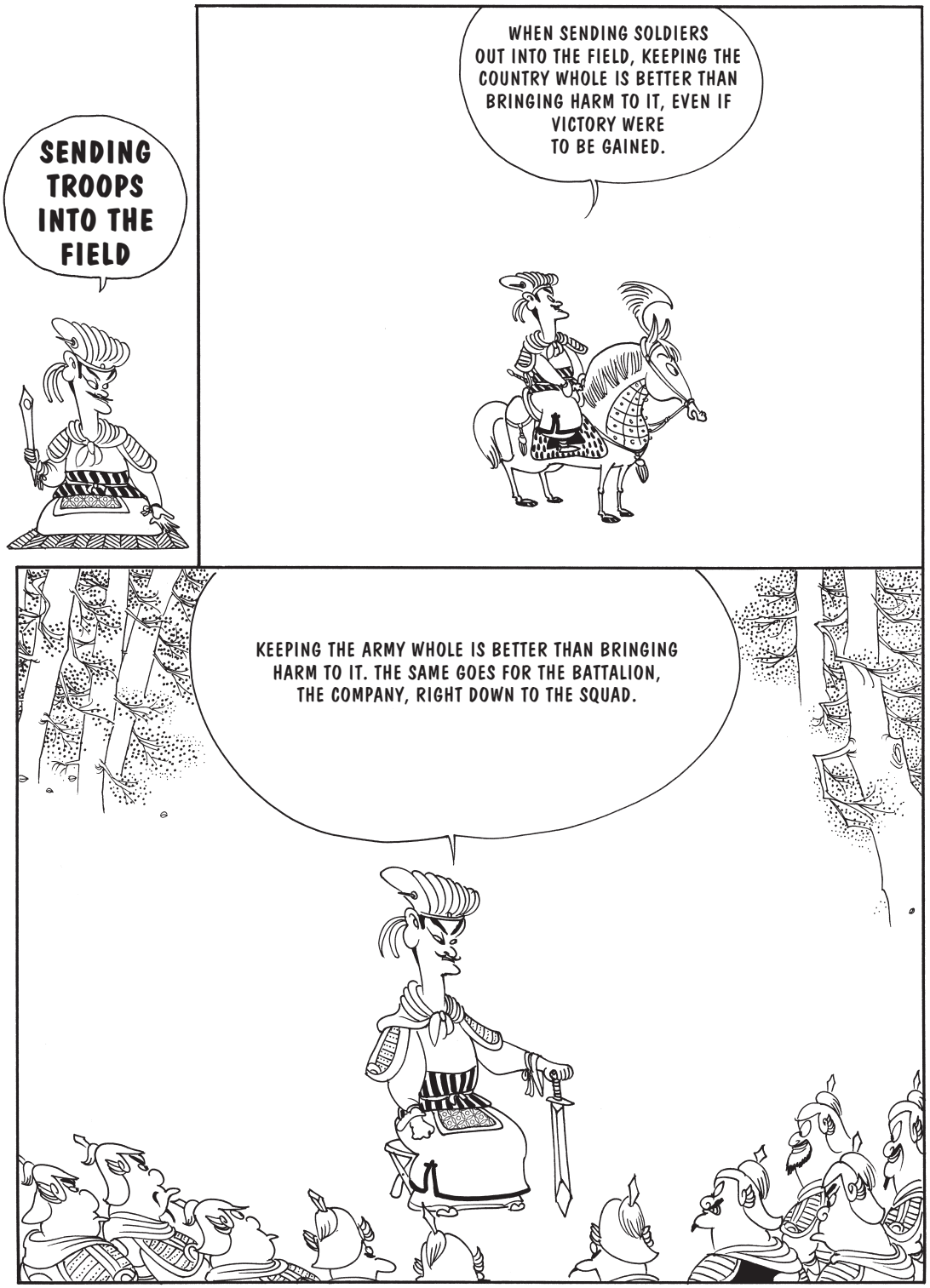
故知兵之將，生民之司命，國家安危之主也。

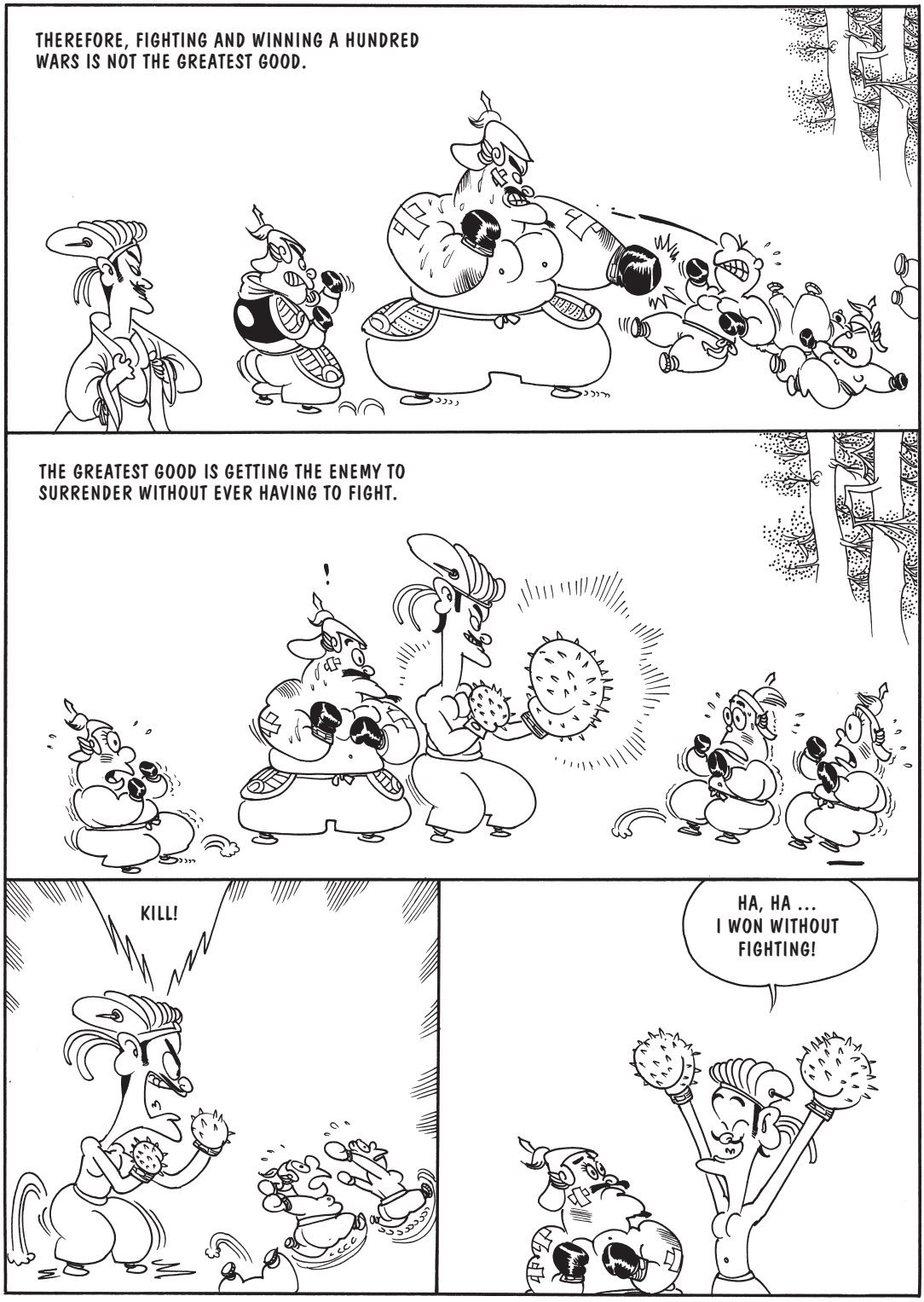


CHAPTER 3

Offensive Strategy

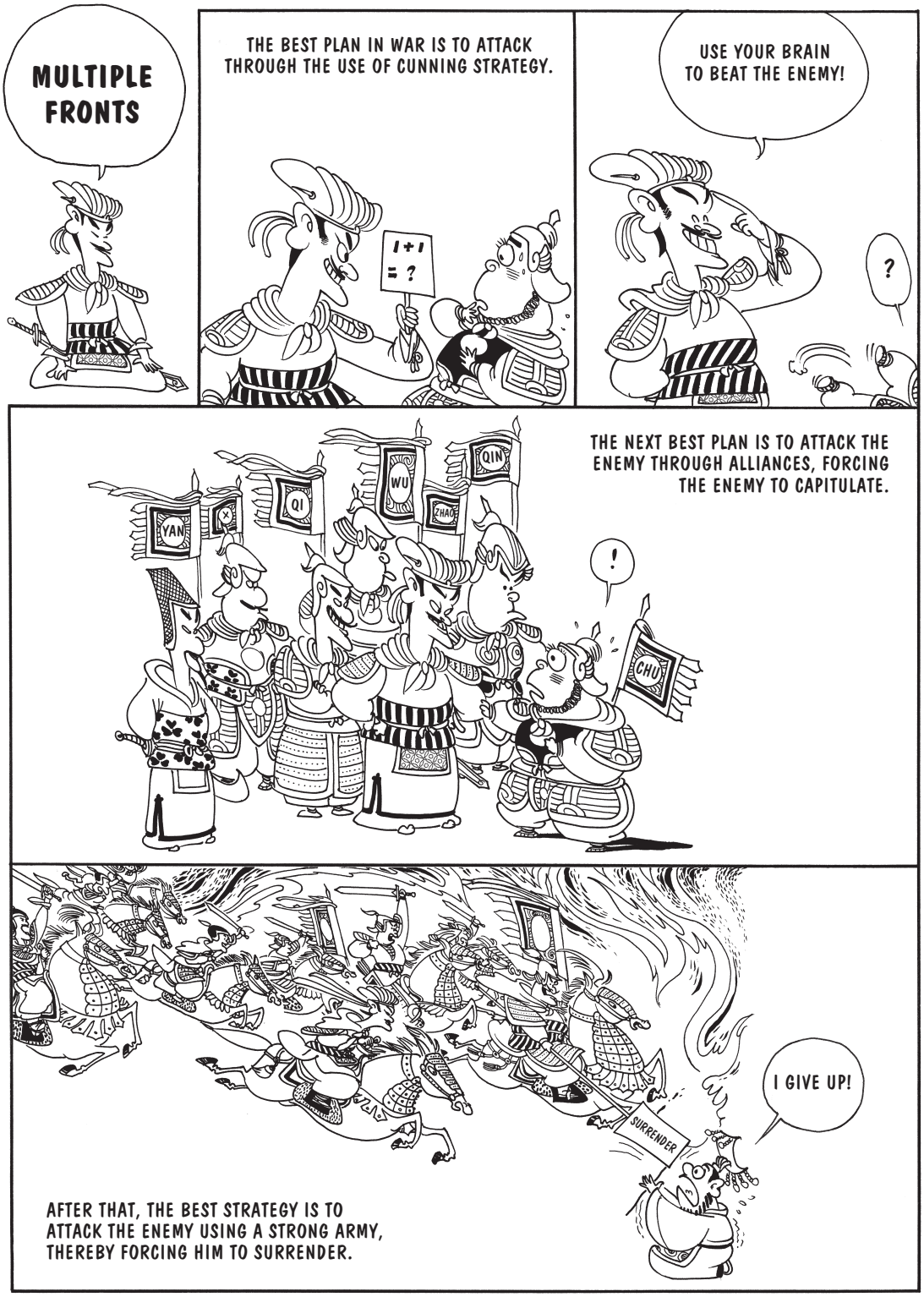
孫子曰：凡用兵之法，全國為上，破國次之；全軍為上，破軍次之；全旅為上，破旅次之；全卒為上，破卒次之；全伍為上，破伍次之。

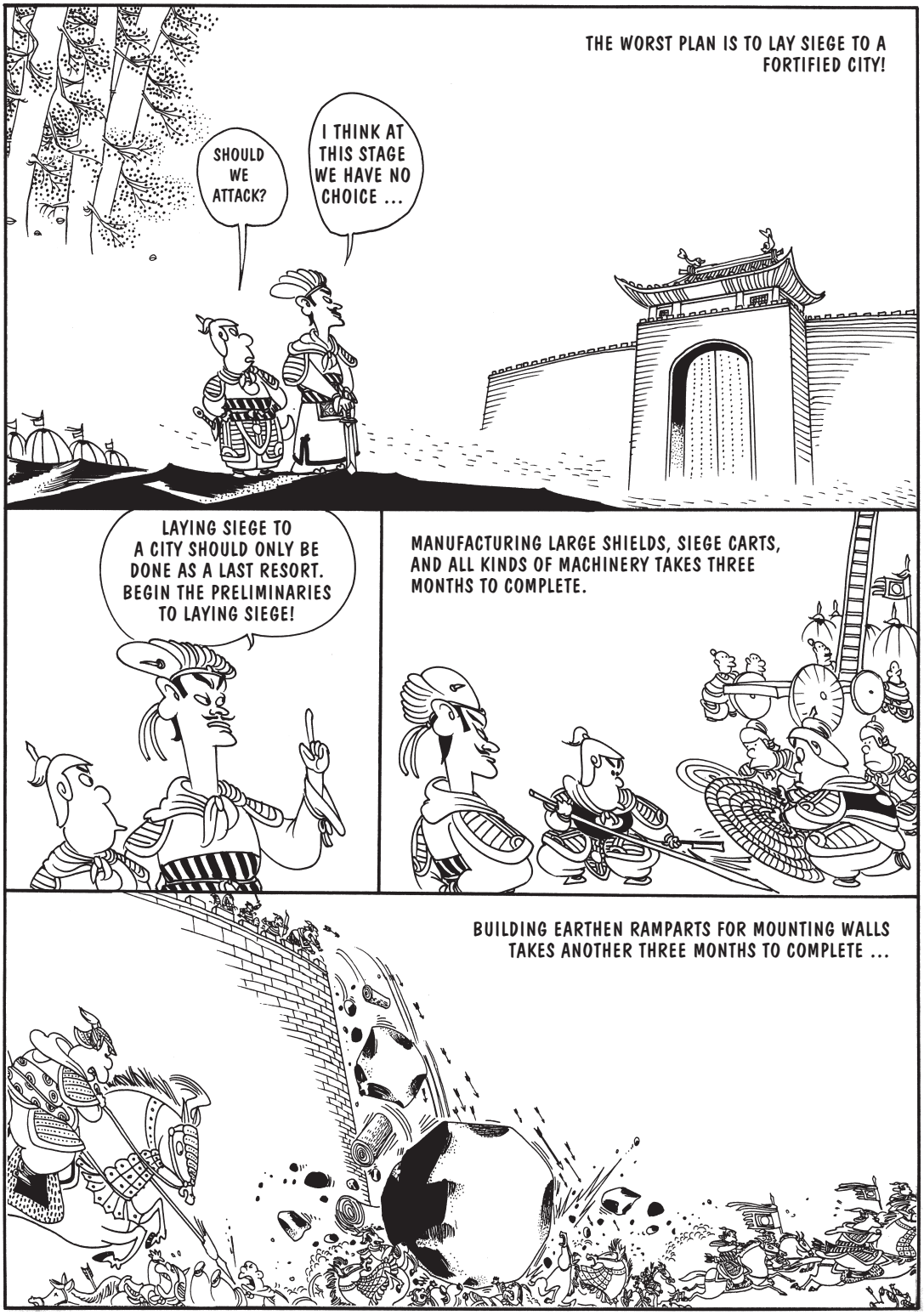




是故百戰百勝，非善之善者也；不戰而屈人之兵，善之善者也。

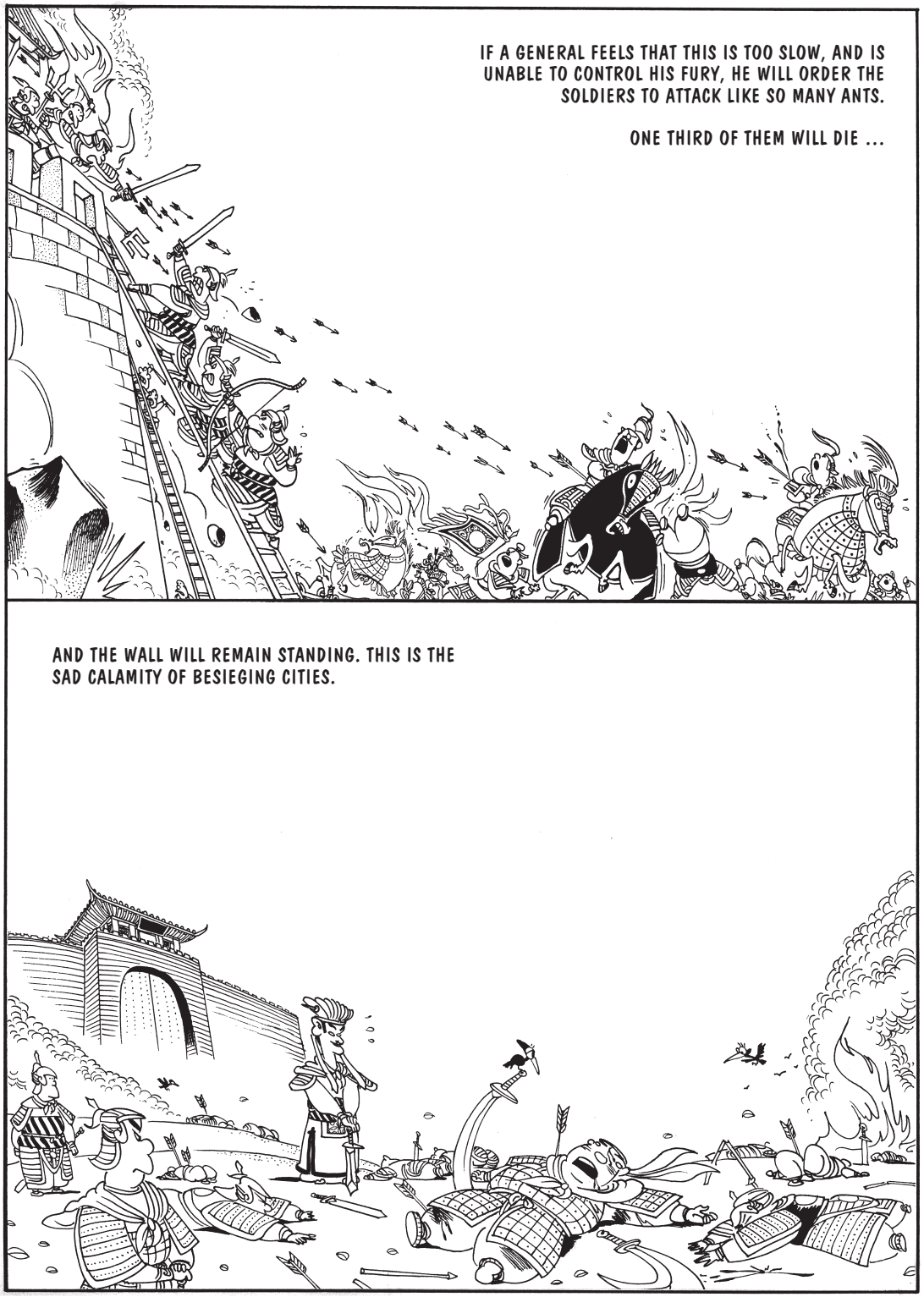
故上兵伐謀，其次伐交，其次伐兵，

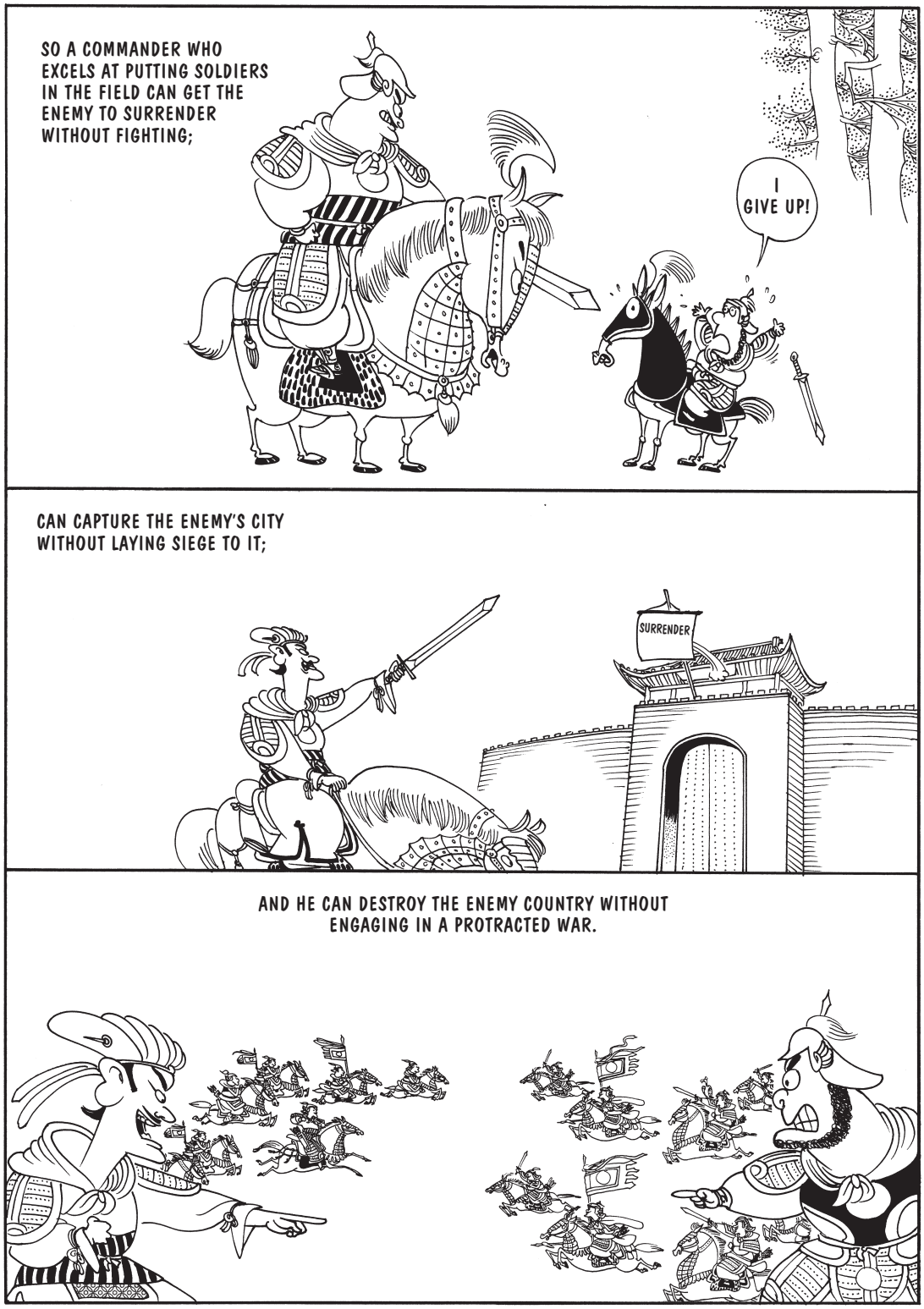




其下攻城。攻城之法，為不得已。修櫓轒轀，具器械，三月而後成；距闉，又三月而後已。

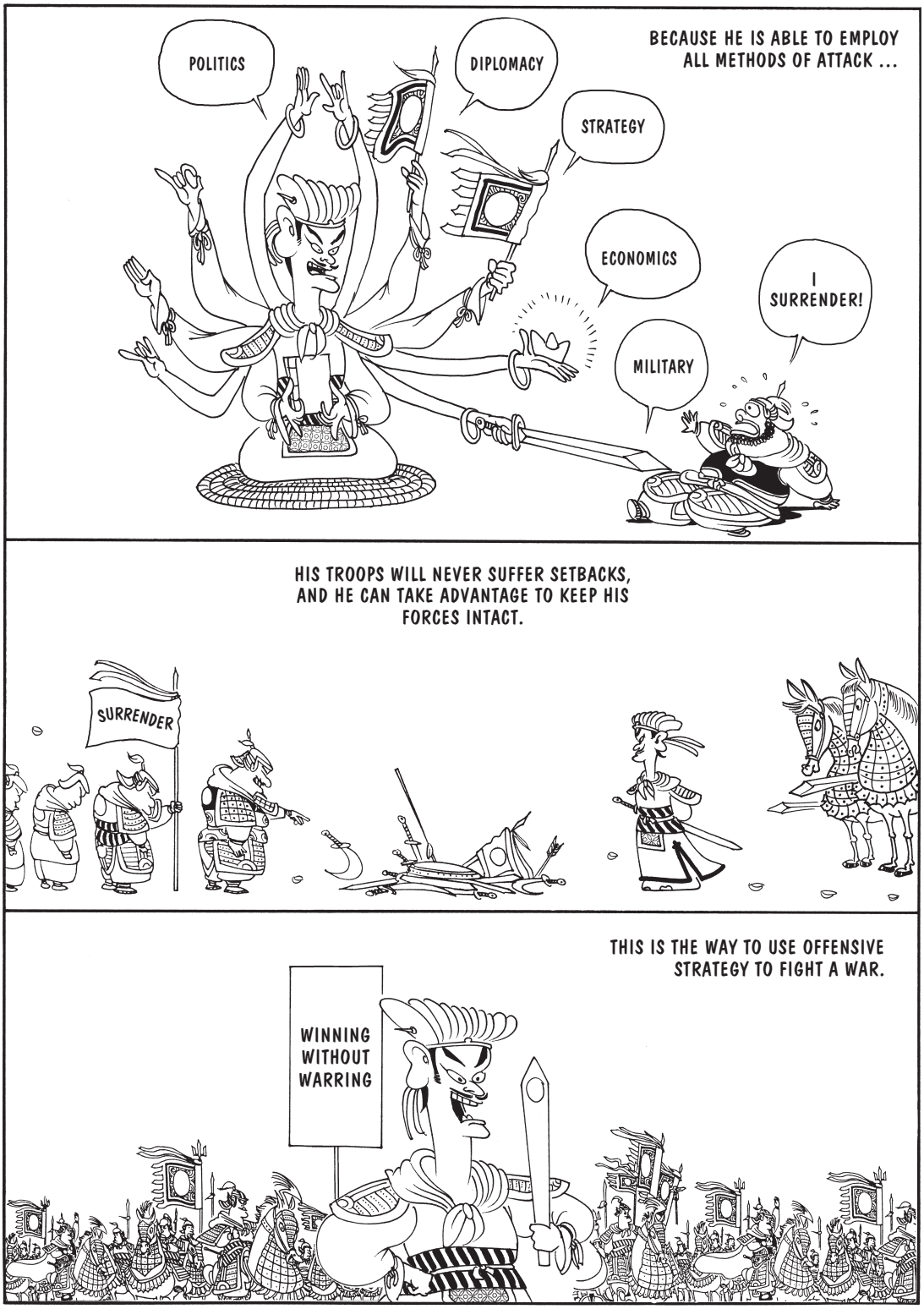
將不勝其忿而蟻附之，殺士三分之一，而城不拔者，此攻之災也。



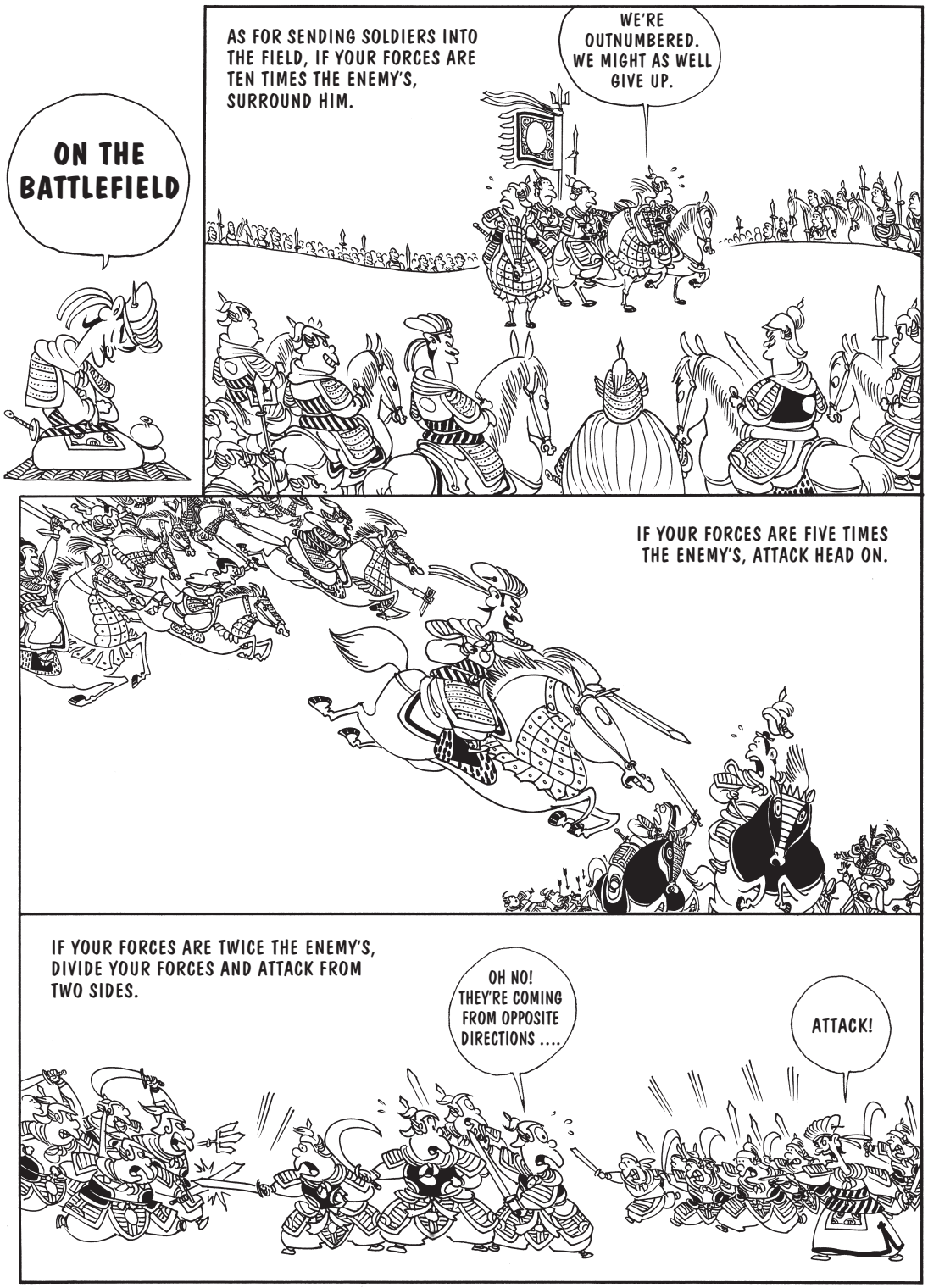


故善用兵者，屈人之兵而非戰也，拔人之城而非攻也，毀人之國而非久也。

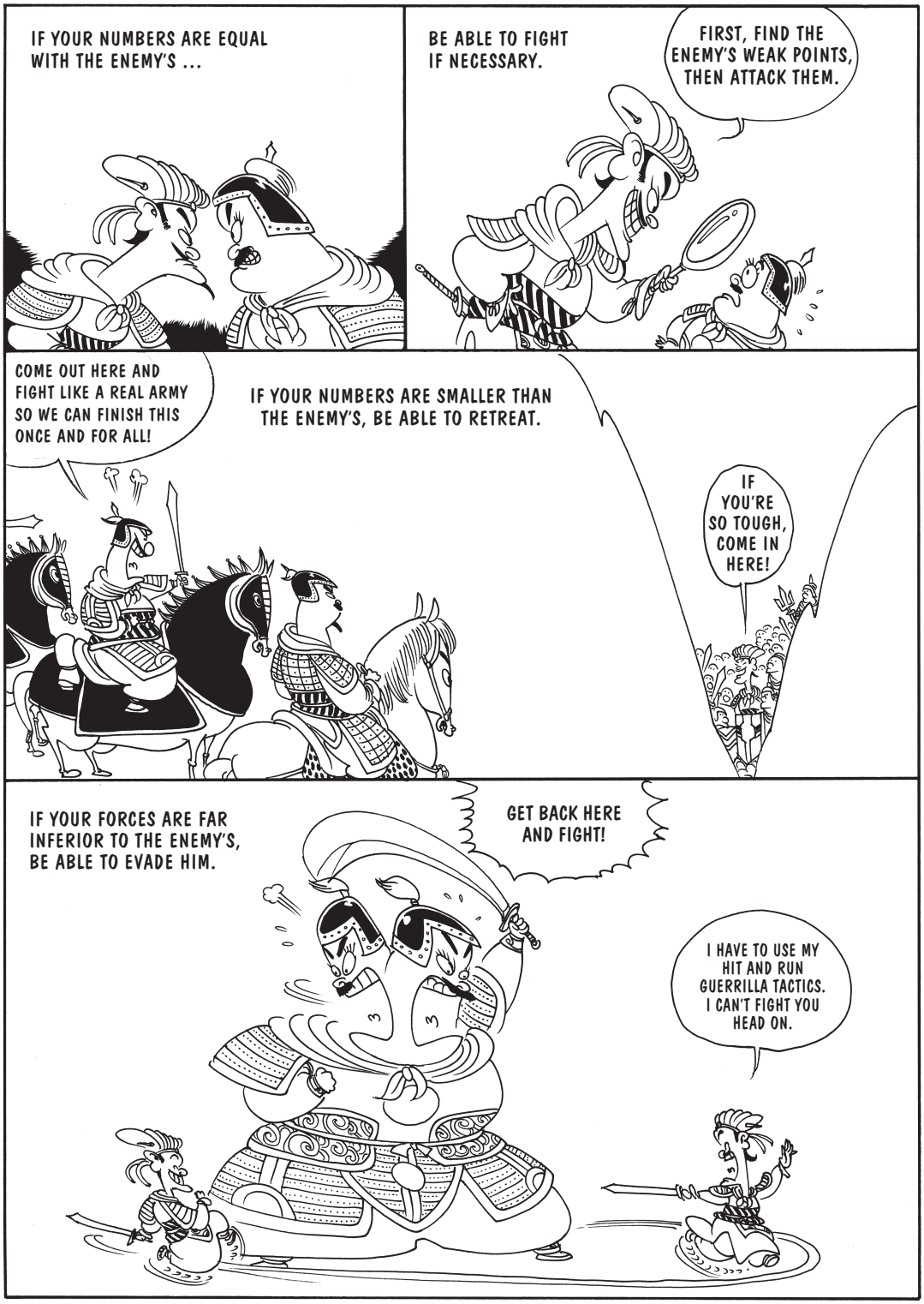
必以全爭於天下，故兵不頓而利可全，此謀攻之法也。

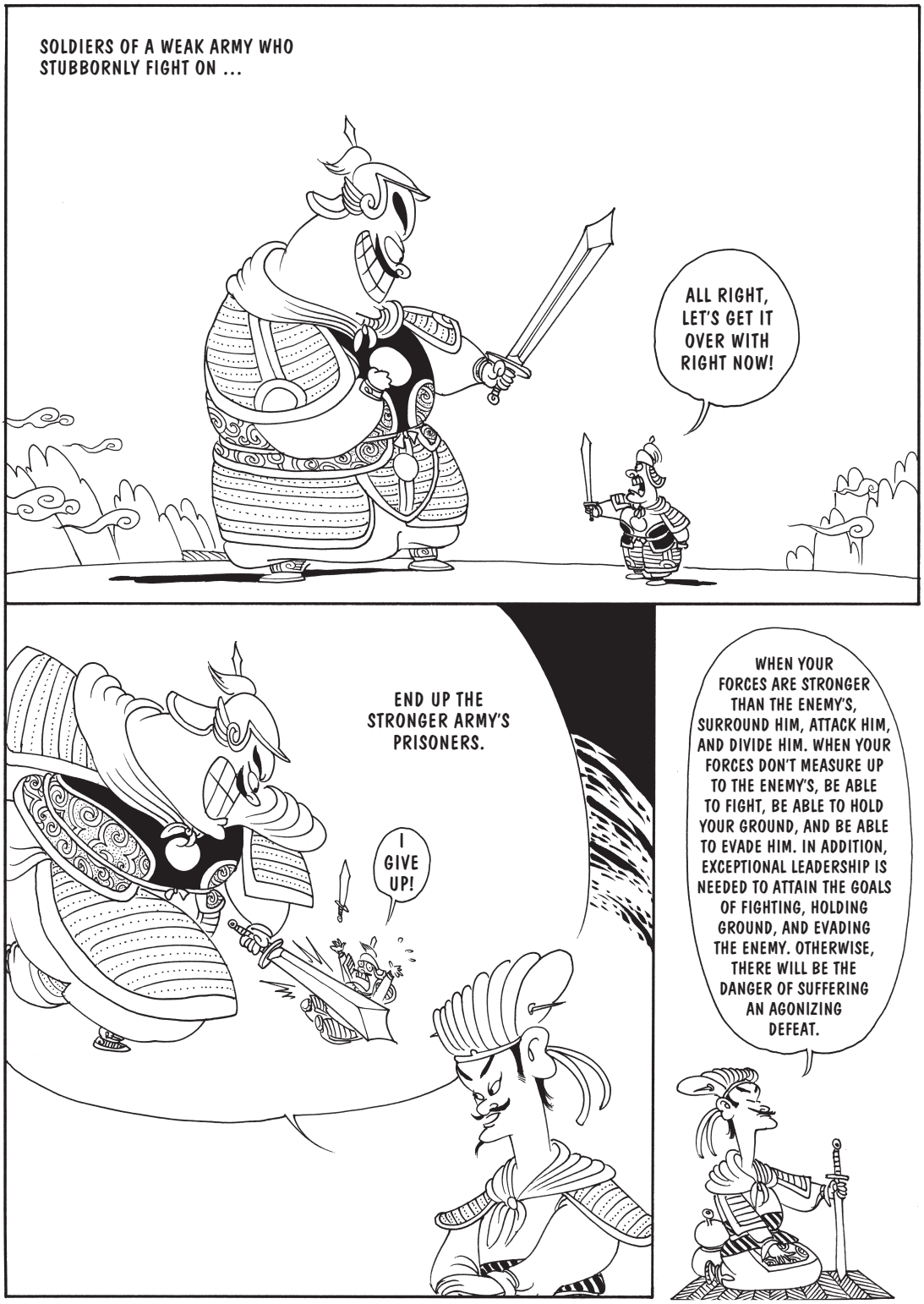


故用兵之法，十則圍之，五則攻之，倍則分之，



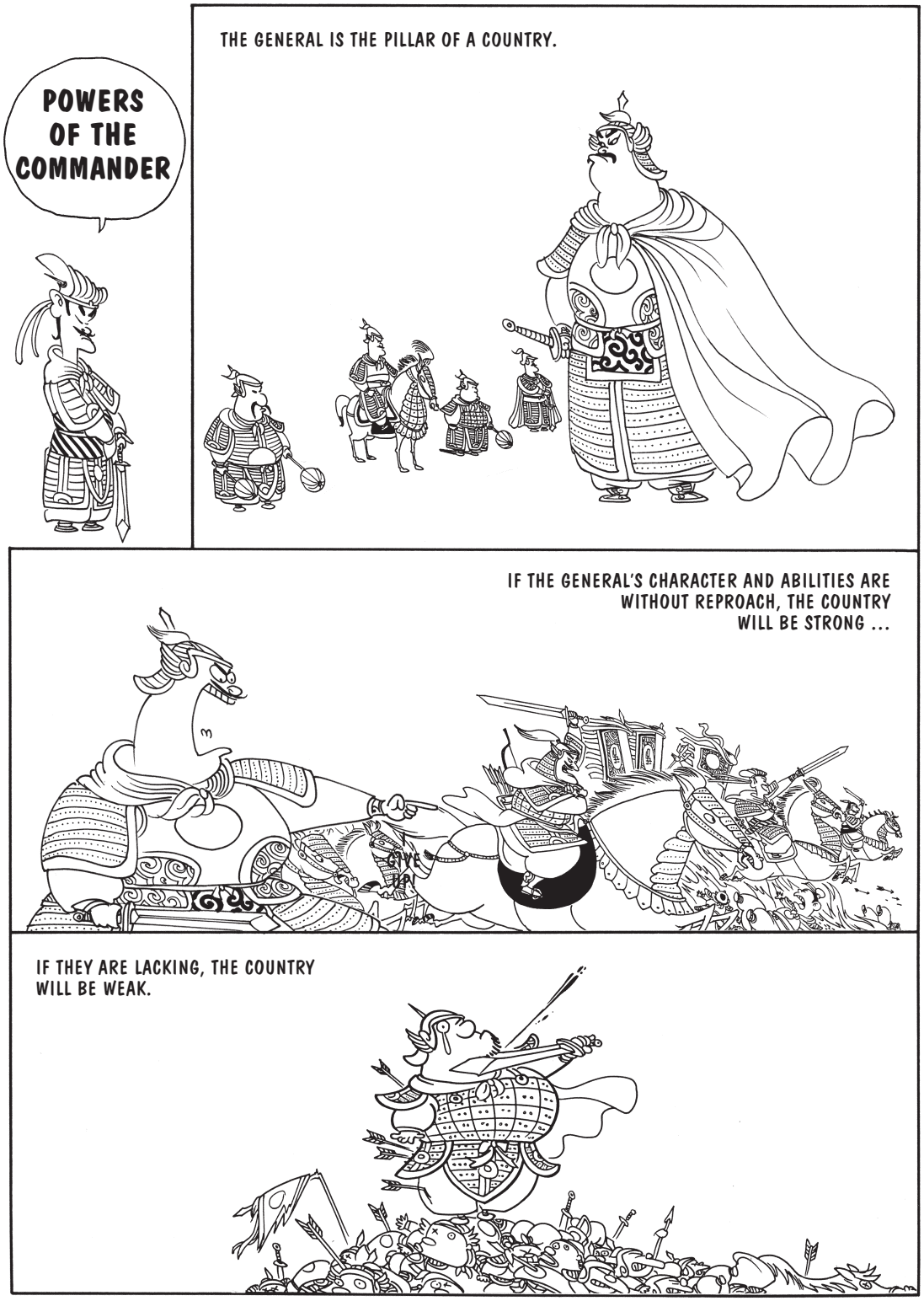
敵則能戰之，少則能逃之，不若則能避之。

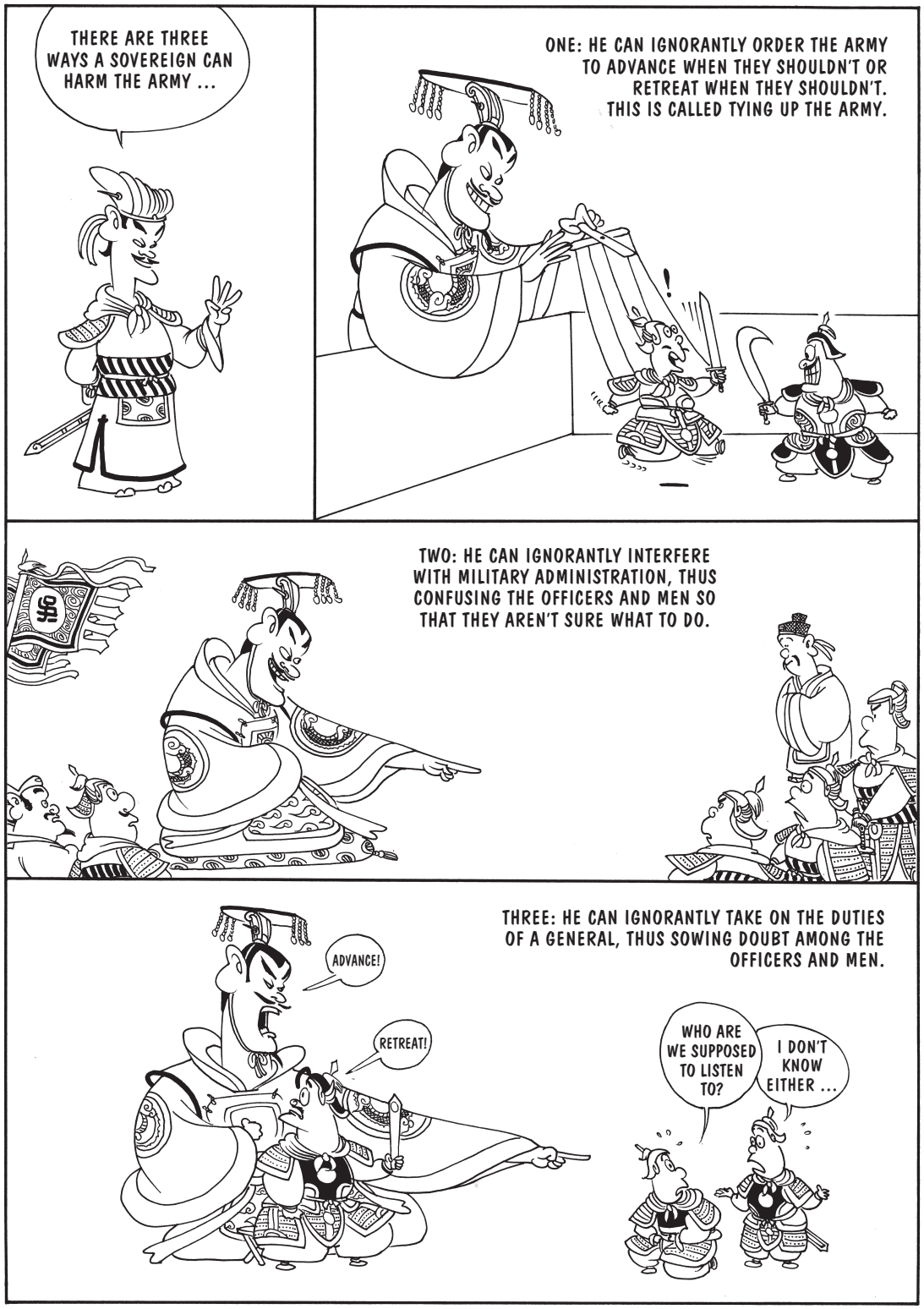



SOLDIERS OF A WEAK ARMY WHO STUBBORNLY FIGHT ON ...
ALL RIGHT, LET'S GET IT OVER WITH RIGHT NOW!
END UP THE STRONGER ARMY'S PRISONERS.
I GIVE UP!
WHEN YOUR FORCES ARE STRONGER THAN THE ENEMY'S, SURROUND HIM, ATTACK HIM, AND DIVIDE HIM. WHEN YOUR FORCES DON'T MEASURE UP TO THE ENEMY'S, BE ABLE TO FIGHT, BE ABLE TO HOLD YOUR GROUND, AND BE ABLE TO EVADE HIM. IN ADDITION, EXCEPTIONAL LEADERSHIP IS NEEDED TO ATTAIN THE GOALS OF FIGHTING, HOLDING GROUND, AND EVADING THE ENEMY. OTHERWISE, THERE WILL BE THE DANGER OF SUFFERING AN AGONIZING DEFEAT.

故小敵之堅，大敵之擒也。

夫將者，國之輔也；輔周則國必強，輔隙則國必弱。

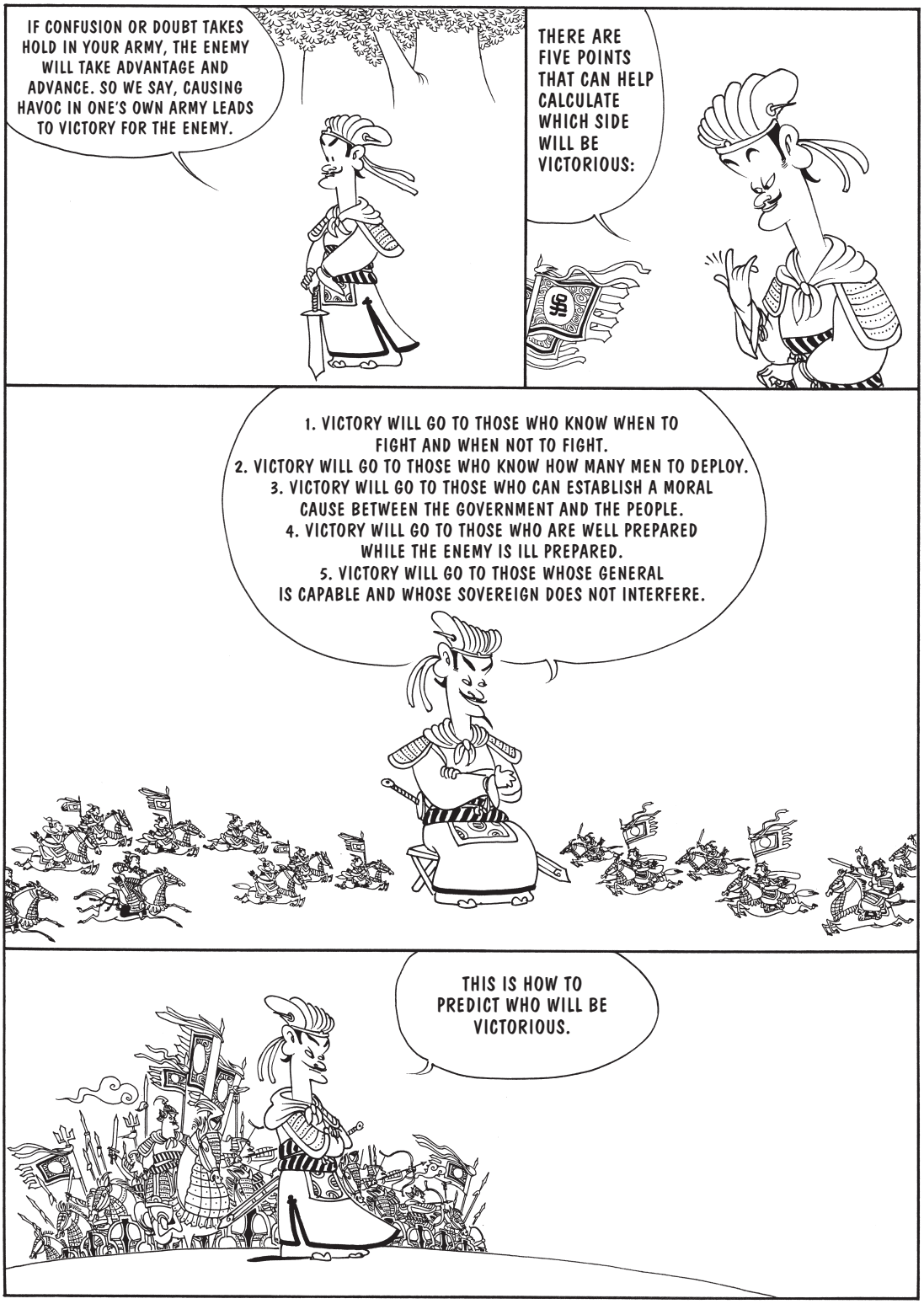




故君之所以患於軍者三：不知軍之不可以進而謂之進，不知軍之不可以退而謂之退，是謂縻軍。不知三軍之事，而同三軍之政，則軍士惑矣；不知三軍之權，而同三軍之任，則軍士疑矣。

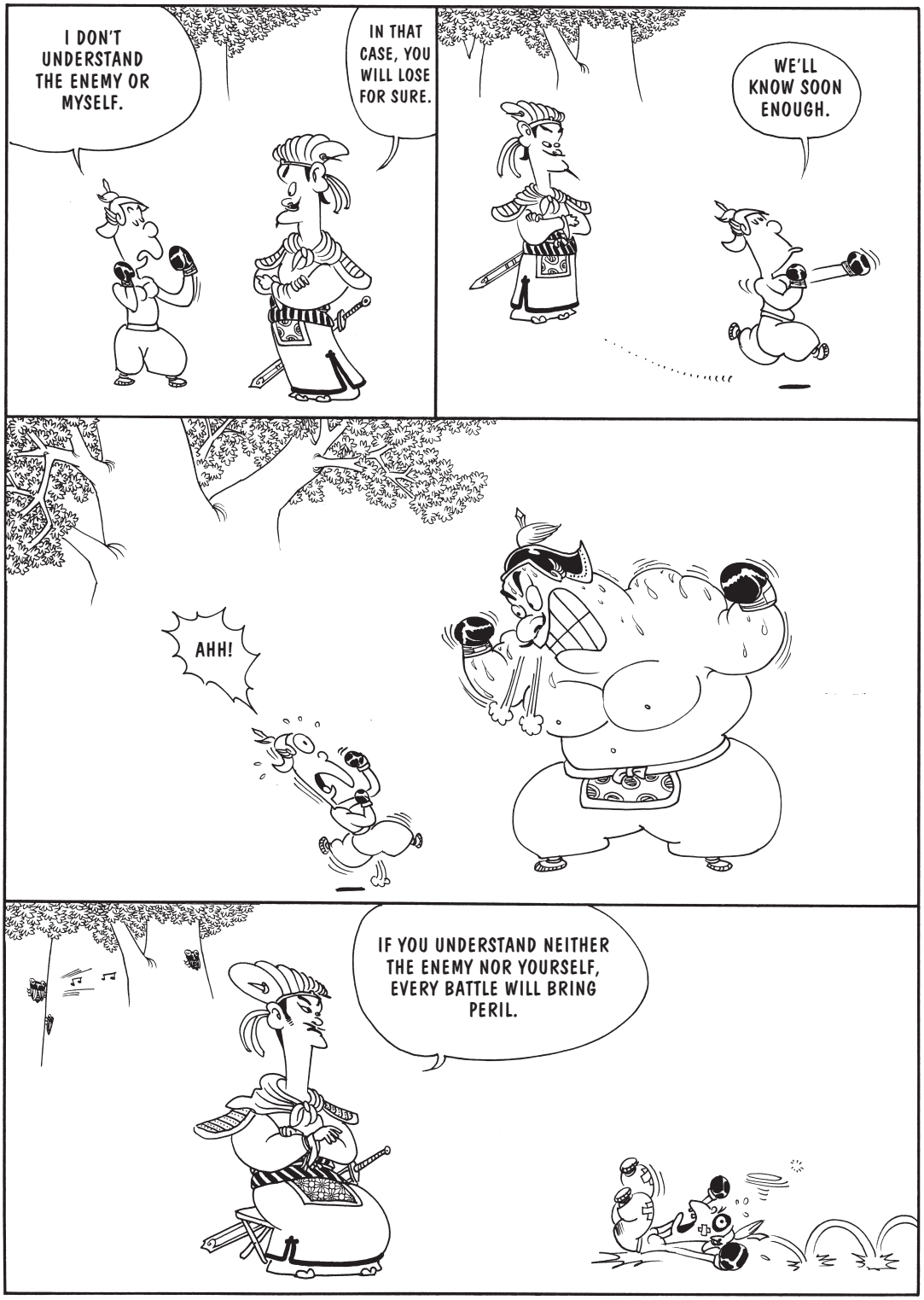
三軍既惑且疑，則諸侯之難至矣。是謂亂軍引勝。

故知勝有五：知可以戰與不可以戰者勝，識眾寡之用者勝，上下同欲者勝，以虞待不虞者勝，將能而君不御者勝。此五者，知勝之道也。



故曰：知彼知己者，百戰不殆；不知彼而知己，一勝一負；

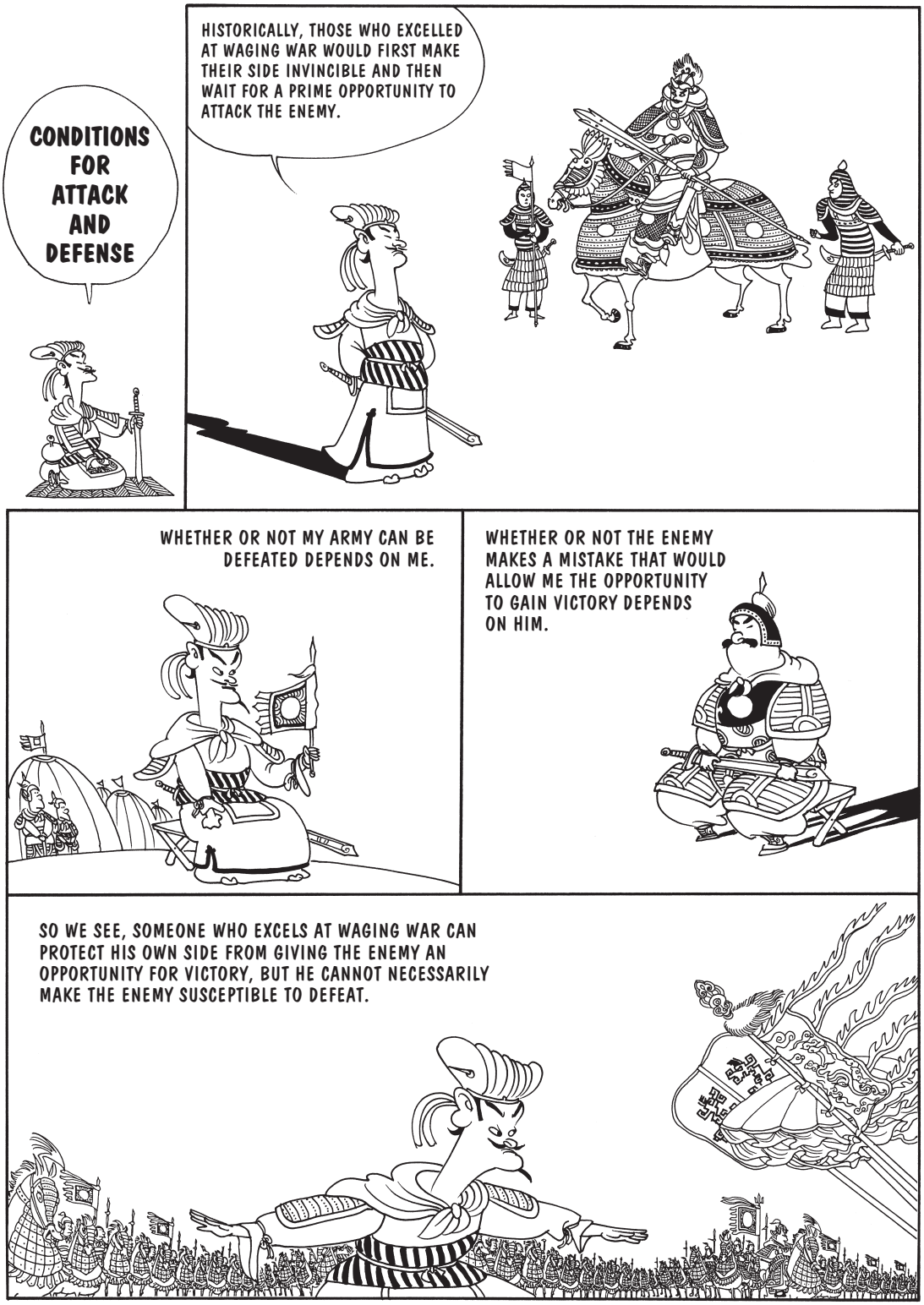
不知彼，不知己，每戰必殆。

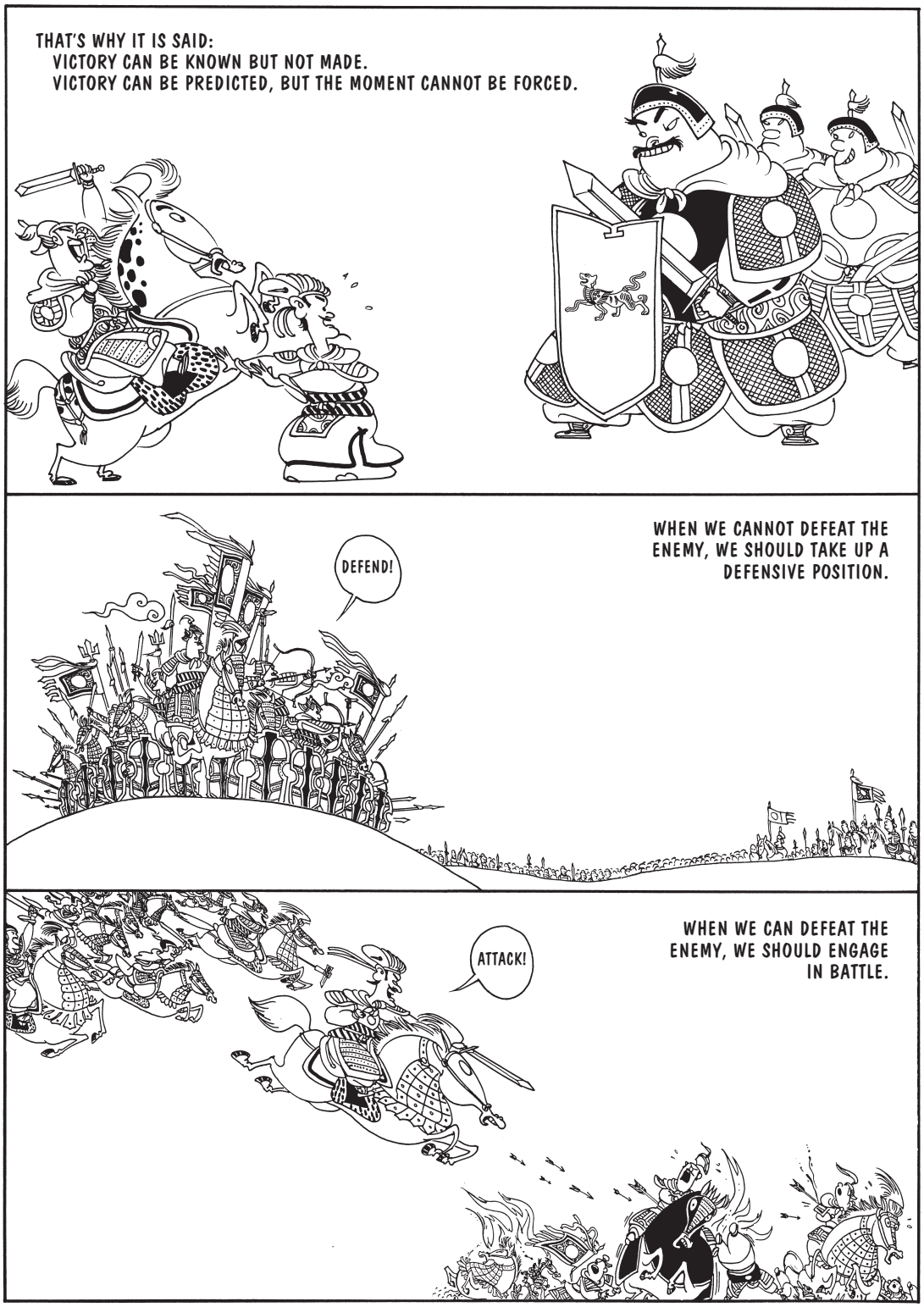

I DON'T UNDERSTAND THE ENEMY OR MYSELF.
IN THAT CASE, YOU WILL LOSE FOR SURE.
WE'LL KNOW SOON ENOUGH.
AHH!
IF YOU UNDERSTAND NEITHER THE ENEMY NOR YOURSELF, EVERY BATTLE WILL BRING PERIL.

CHAPTER 4

Tactical Disposition

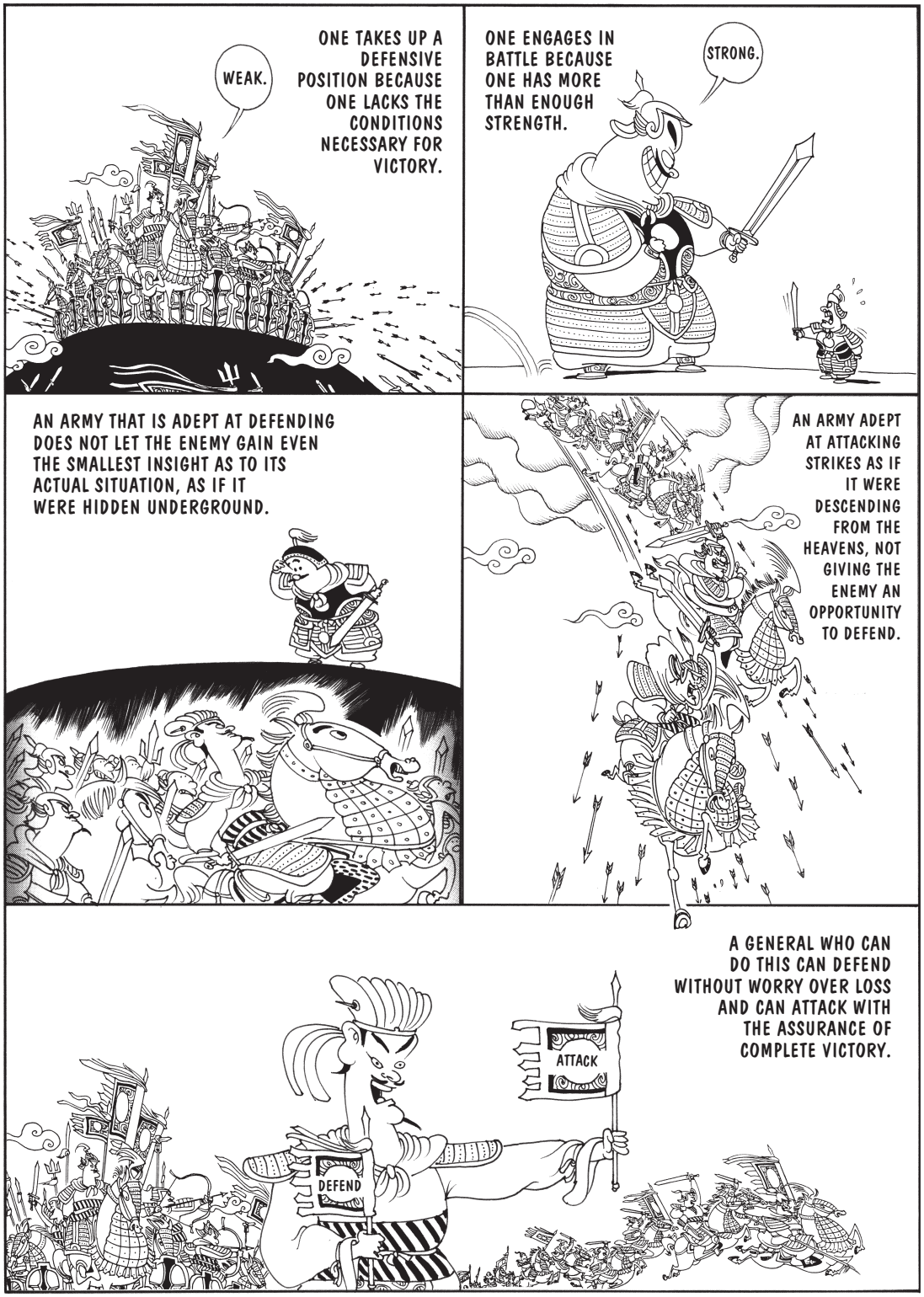
孫子曰：昔之善戰者，先為不可勝，以待敵之可勝；不可勝在己，可勝在敵。故善戰者，能為不可勝，不能使敵之可勝。

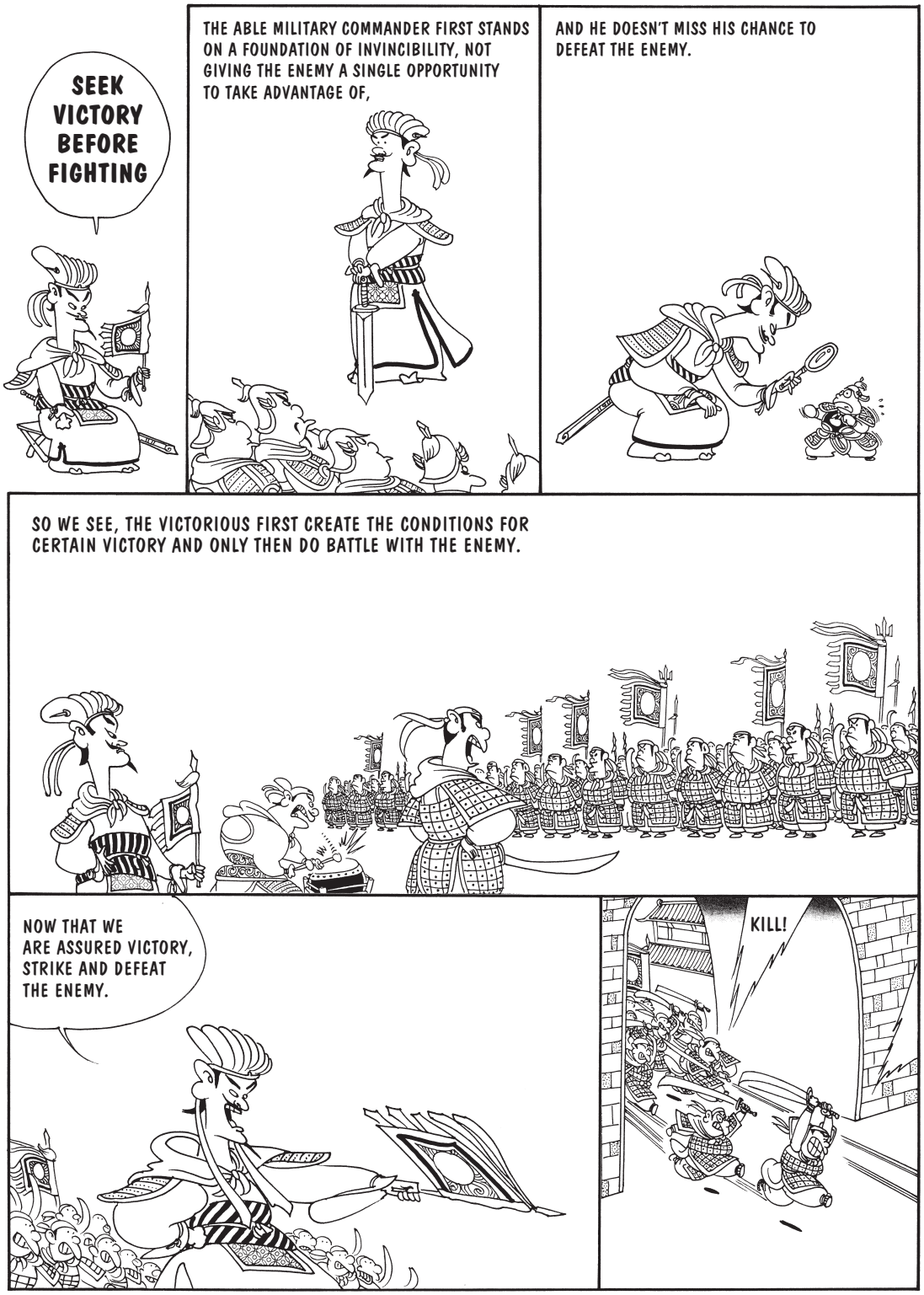




故曰：勝可知，而不可為。不可勝者、守也，可勝者、攻也。

守則不足，攻則有餘。善守者藏於九地之下，善攻者動於九天之上，故能自保而全勝也。

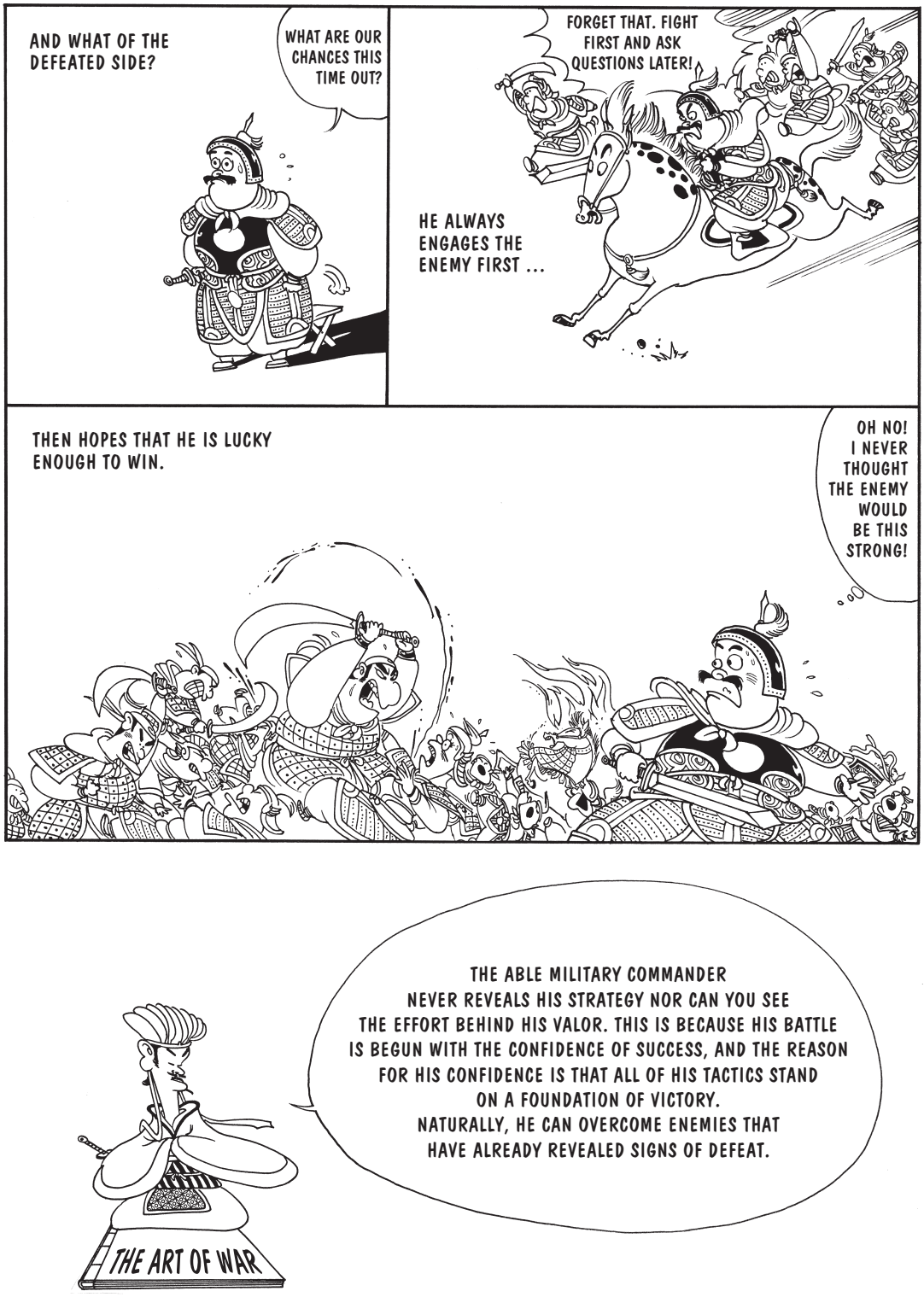




故善戰者，立於不敗之地，而不失敵之敗也。是故勝兵先勝而後求戰，

敗兵先戰而後求勝。

故善戰者之勝也，無智名，無勇功，故其戰勝不忒。不忒者，其所措必勝，勝已敗者也。

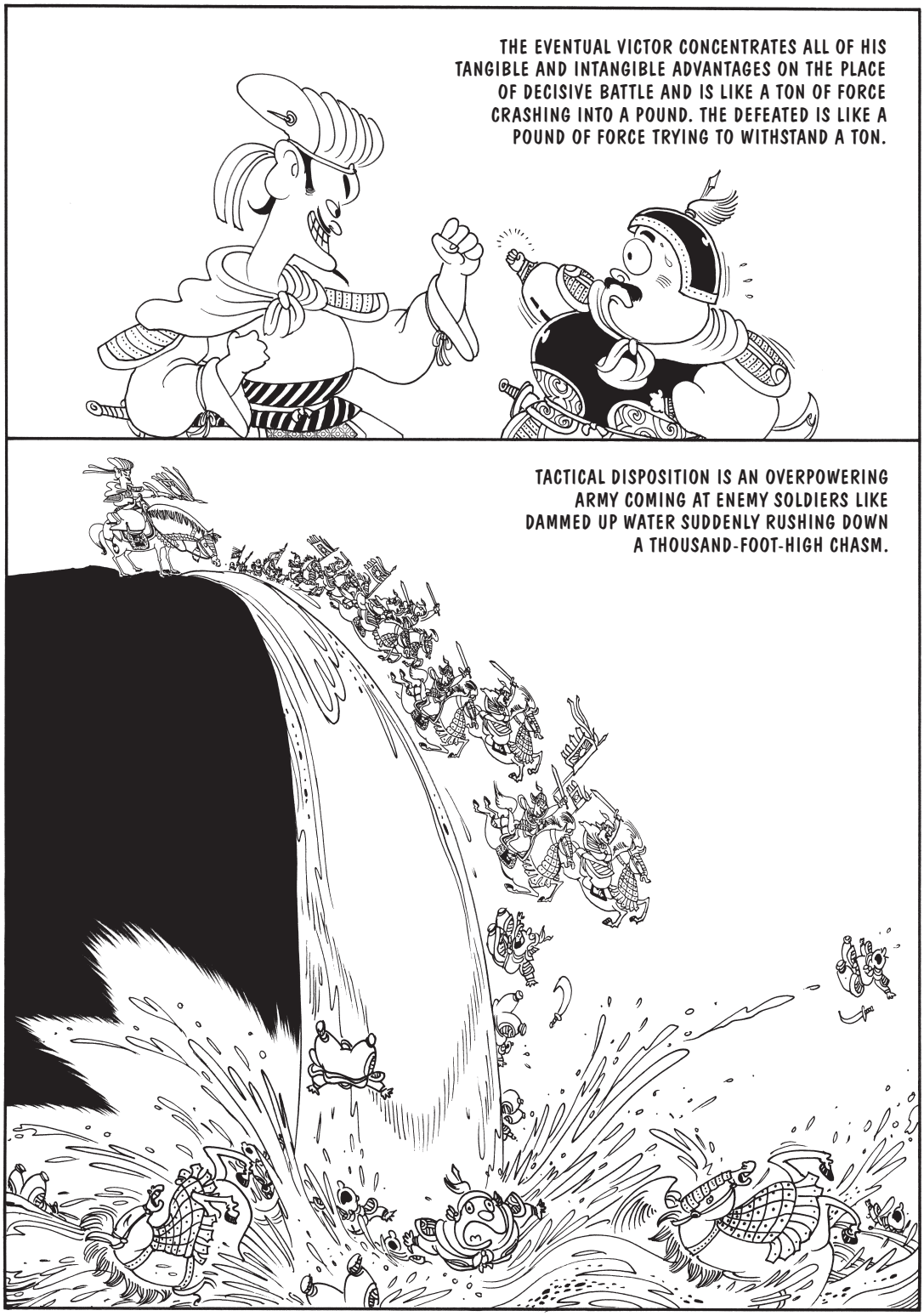


善用兵者，修道而保法，故能為勝敗之政。

兵法：一曰度，二曰量，三曰數，四曰稱，五曰勝。地生度，度生量，量生數，數生稱，稱生勝。

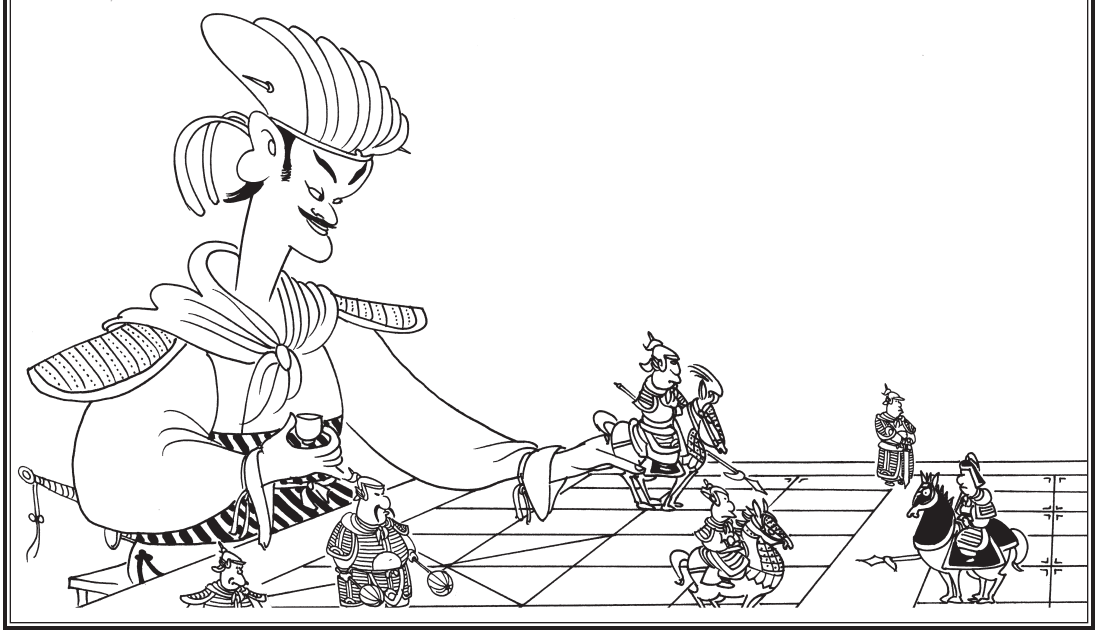
故勝兵若以鎰稱銖，敗兵若以銖稱鎰。

勝者之戰民也，若決積水於千仞之谿者，形也。

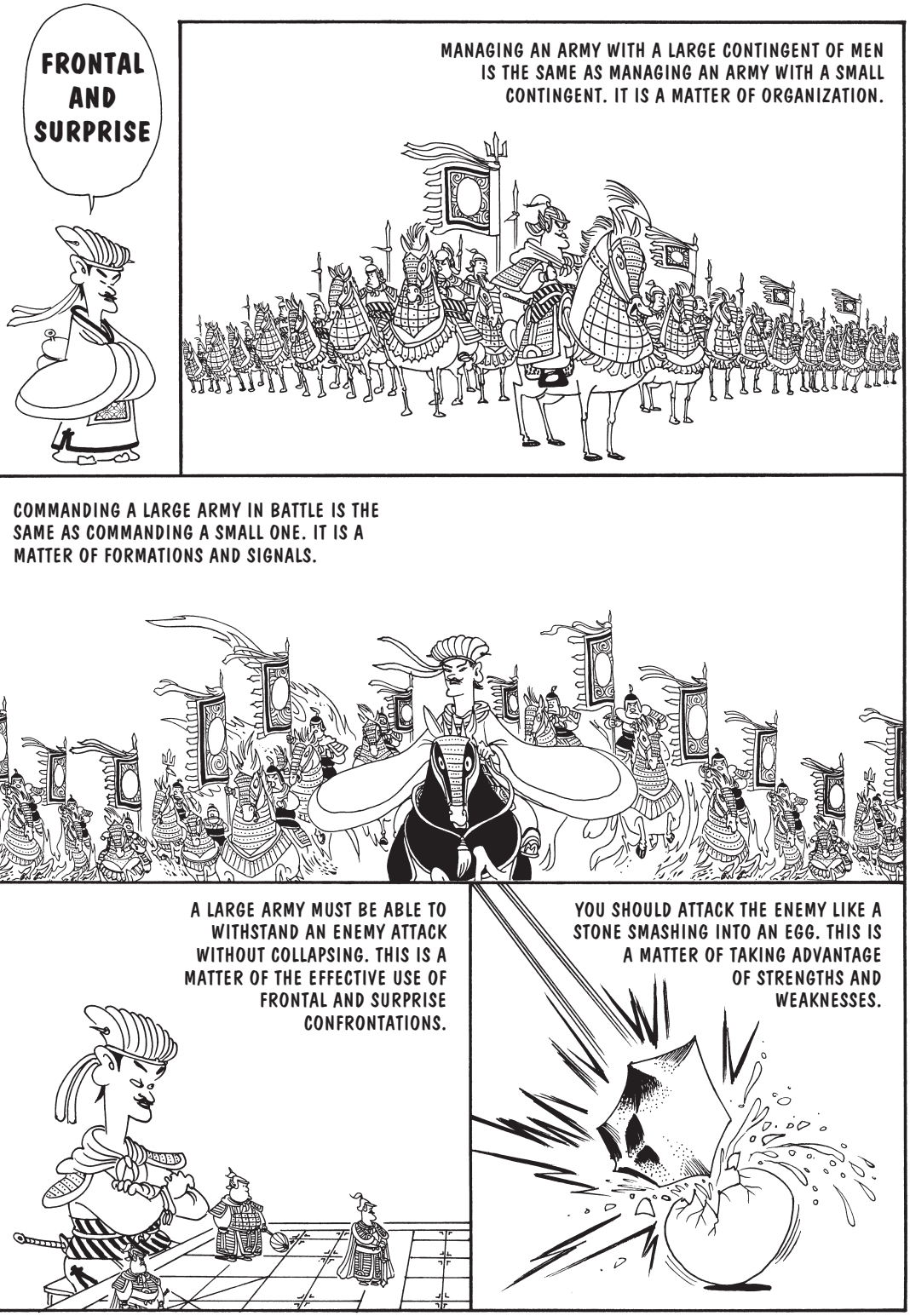


CHAPTER 5

Force

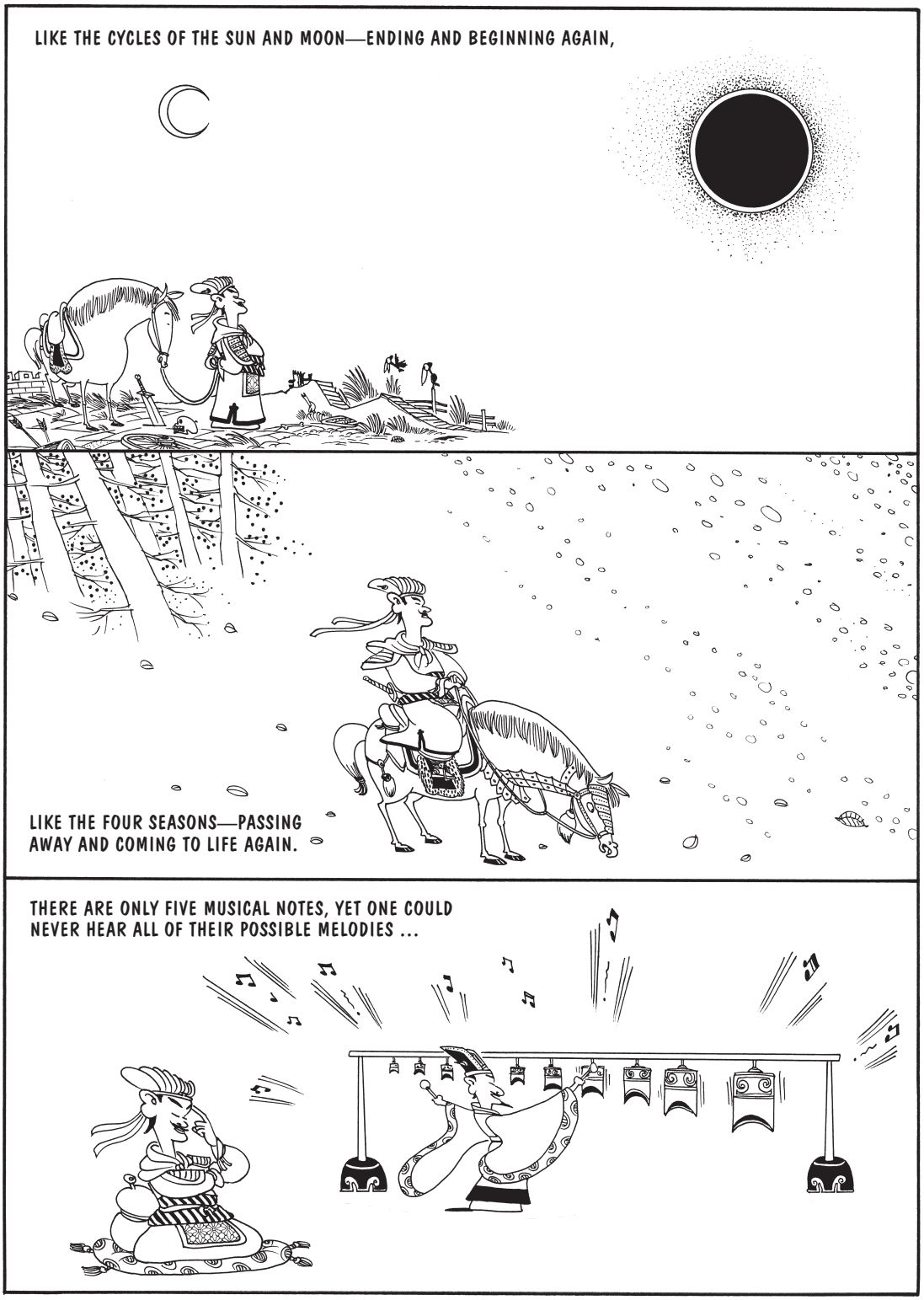


孫子曰：凡治眾如治寡，分數是也；鬬眾如鬬寡，形名是也；三軍之眾，可使必受敵而無敗者，奇正是也；兵之所加，如以碬投卵者，虛實是也。

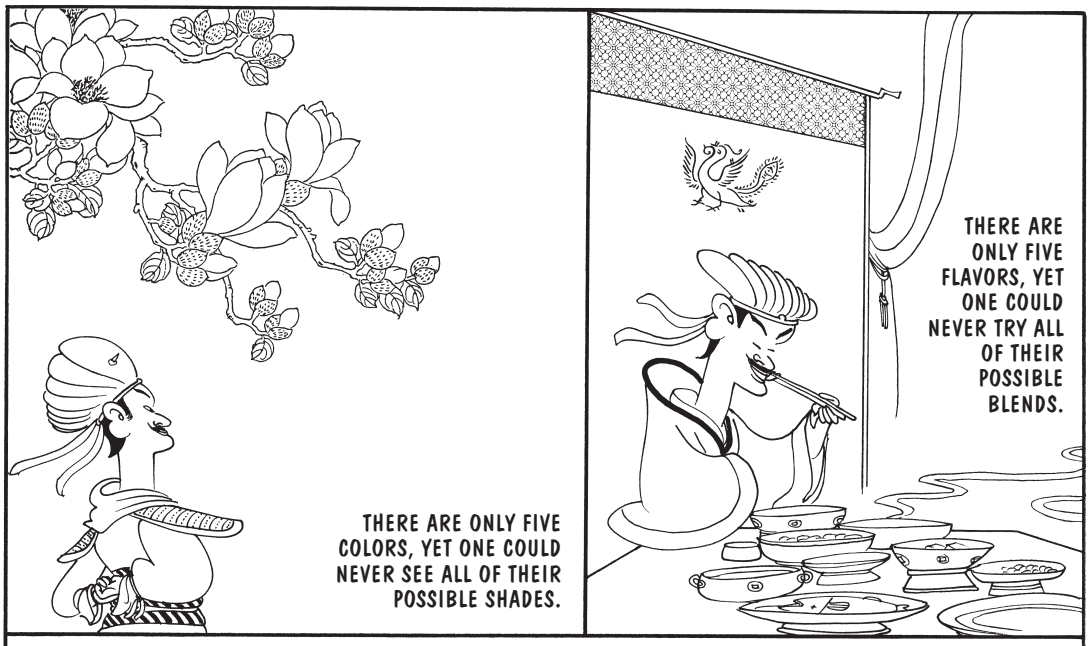


凡戰者，以正合，以奇勝。故善出奇者，無窮如天地，不竭如江河。

終而復始，日月是也；死而復生，四時是也。聲不過五，五聲之變，不可勝聽也；

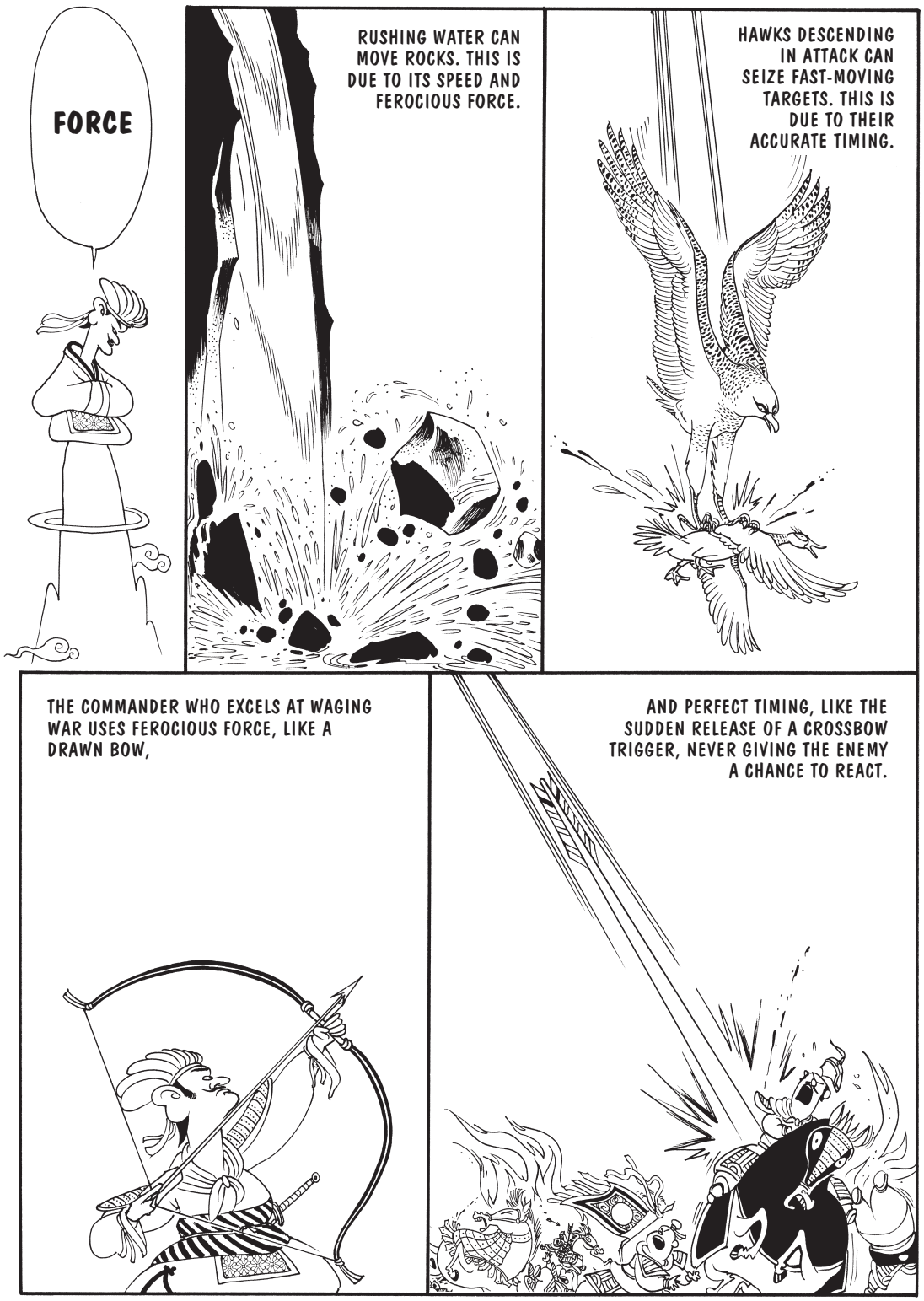


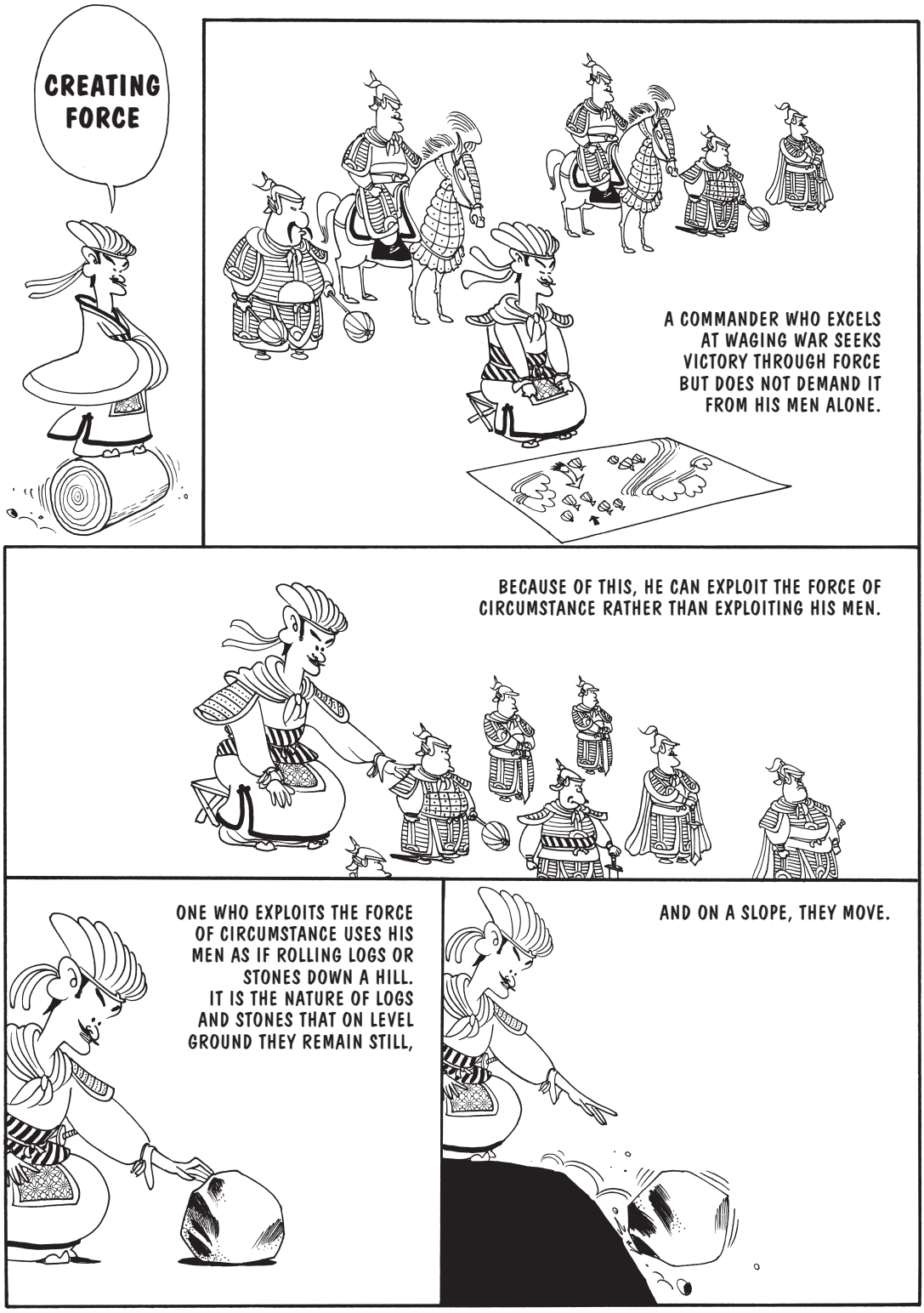
色不過五，五色之變，不可勝觀也；味不過五，五味之變，不可勝嘗也；戰勢不過奇正，奇正之變，不可勝窮也。奇正相生，如循環之無端，孰能窮之？



FRONTAL AND SURPRISE CONFRONTATIONS ARE THE ONLY TWO KINDS OF FORCE FOR WAGING WAR, YET THEIR POSSIBLE COMBINATIONS ARE LIMITLESS. THEIR MUTUAL TRANSFORMATION IS LIKE TRACING THE LINE OF A CIRCLE—THERE IS NO ENDPOINT.

激水之疾，至於漂石者，勢也；鷙鳥之疾，至於毀折者，節也。是故善戰者，其勢險，其節短；勢如彍弩，節如發機。





故善戰者，求之於勢，不責於人，故能擇人而任勢。任勢者，其戰人也，如轉木石。木石之性：安則靜，危則動，方則止，圓則行。

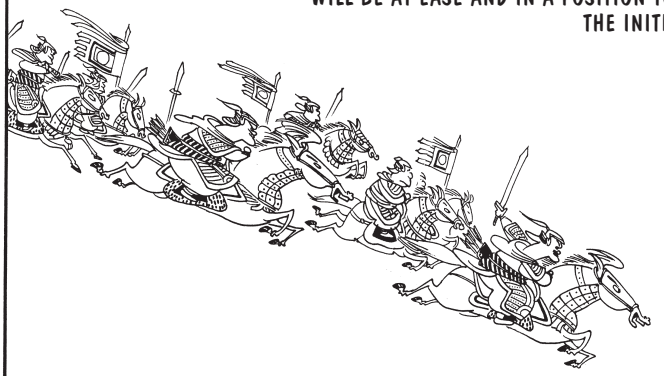
故善戰人之勢，如轉圓石於千仞之山者，勢也。

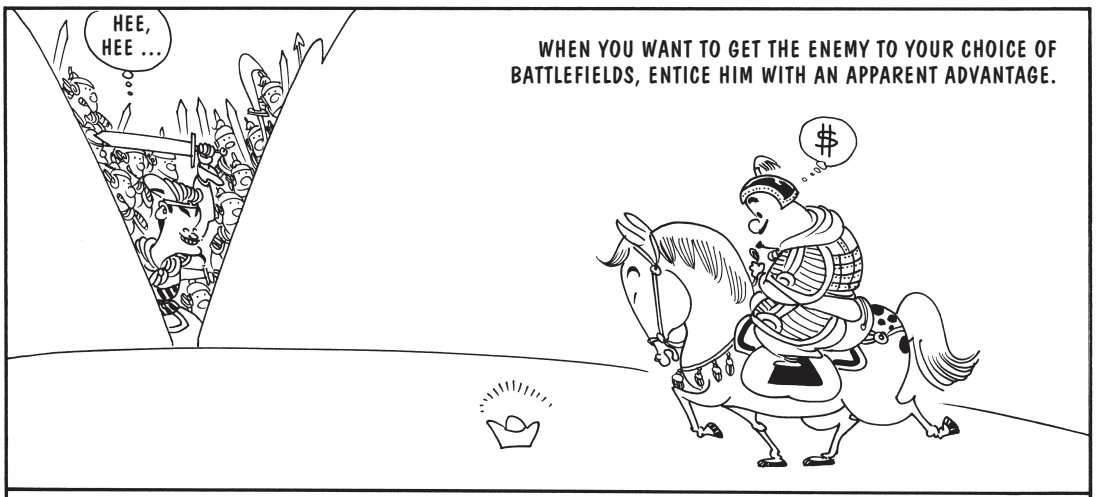
CHAPTER 6

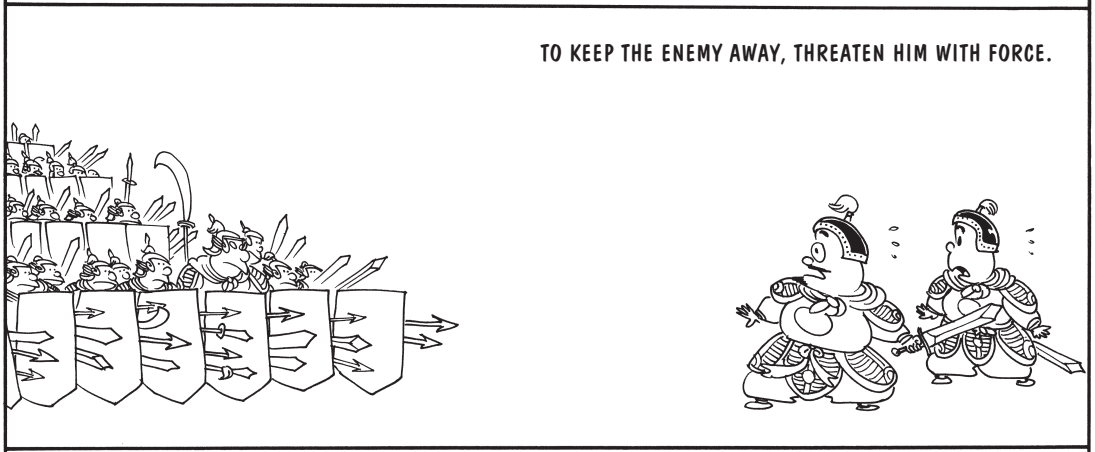
Strength and Weakness

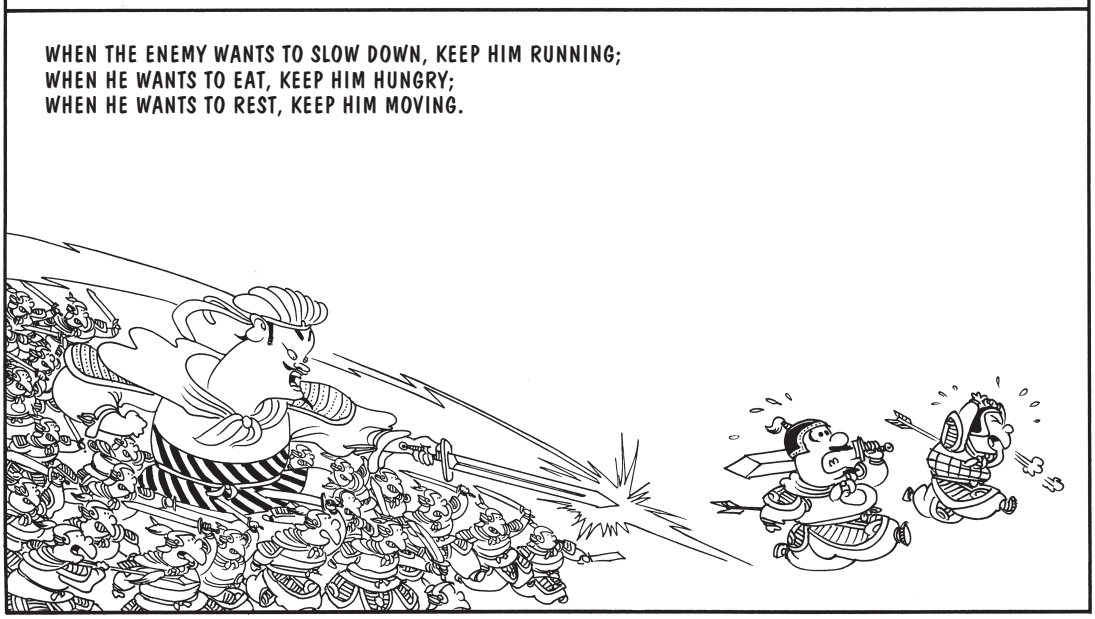
孫子曰：凡先處戰地而待敵者佚，後處戰地而趨戰者勞。故善戰者，致人而不致於人。

CONTROL OTHERS INSTEAD OF BEING CONTROLLED





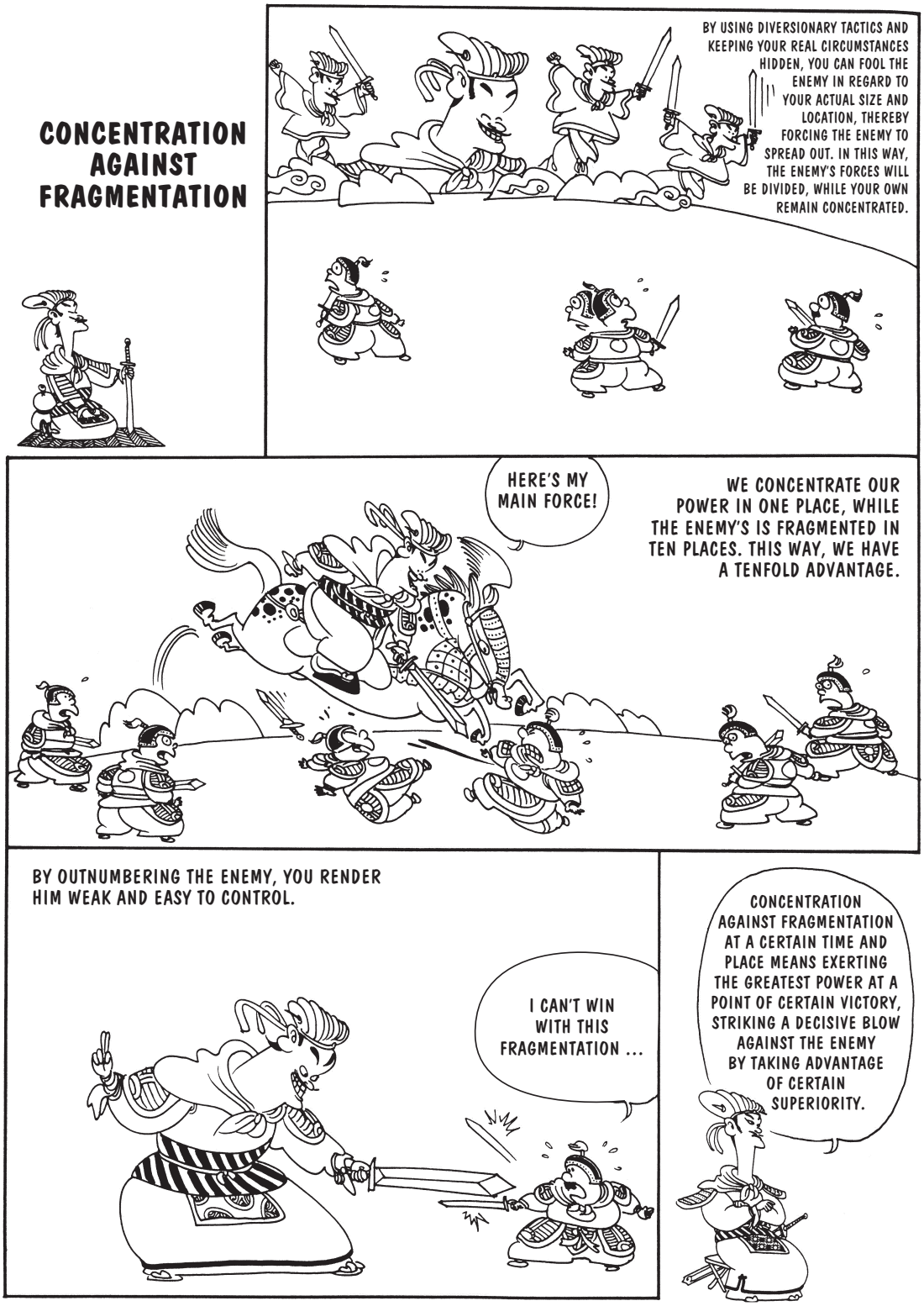


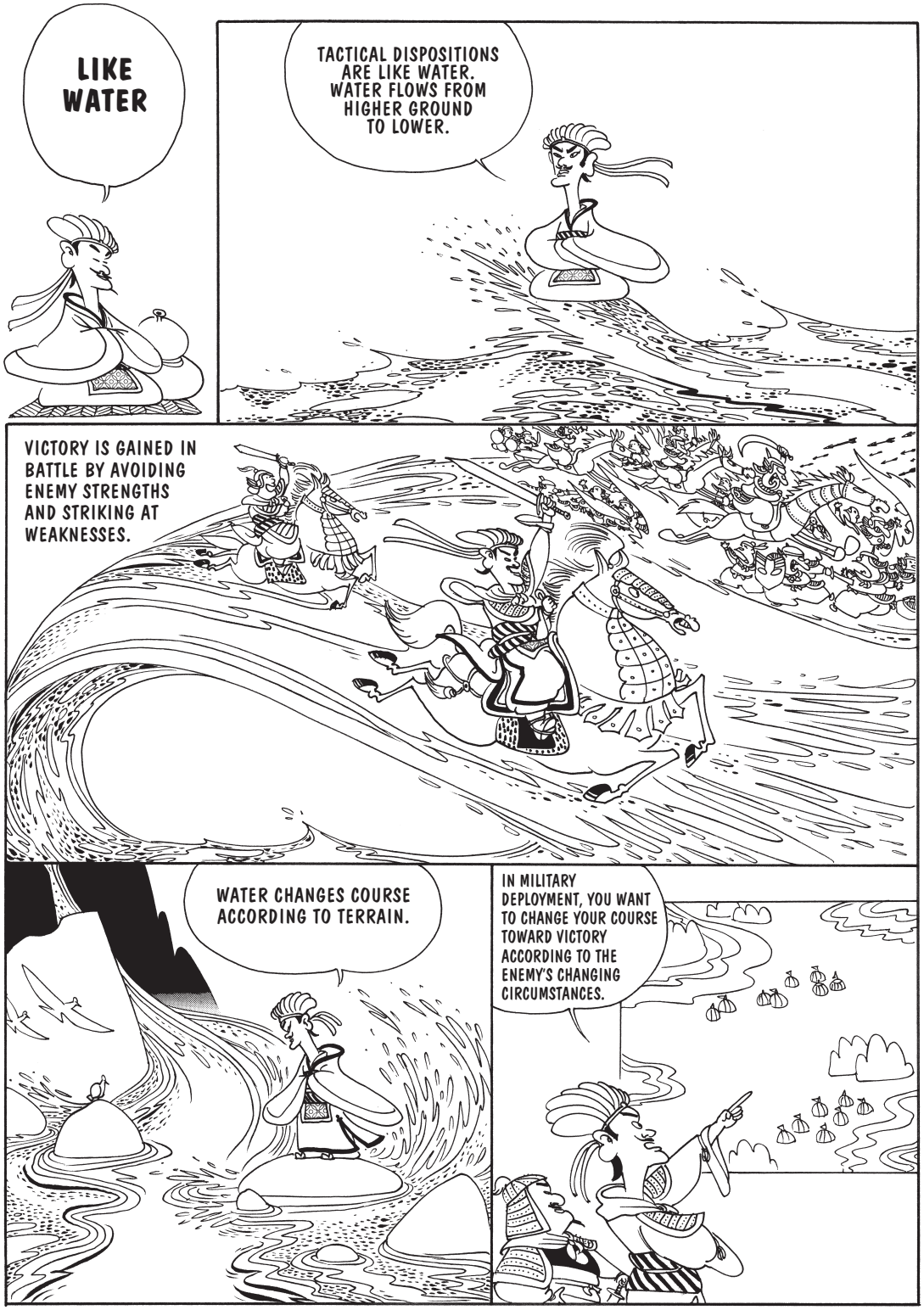


能使敵人自至者，利之也；能使敵人不得至者，害之也。故敵佚能勞之，飽能饑之，安能動之。

故形人而我無形，則我專而敵分；我專為一，敵分為十，是以十攻其一也；則我眾而敵寡，能以眾擊寡者，則吾之所與戰者約矣。吾所與戰之地不可知，不可知，則敵所備者多；敵所備者多，則吾所與戰者寡矣。

CONCENTRATION AGAINST FRAGMENTATION

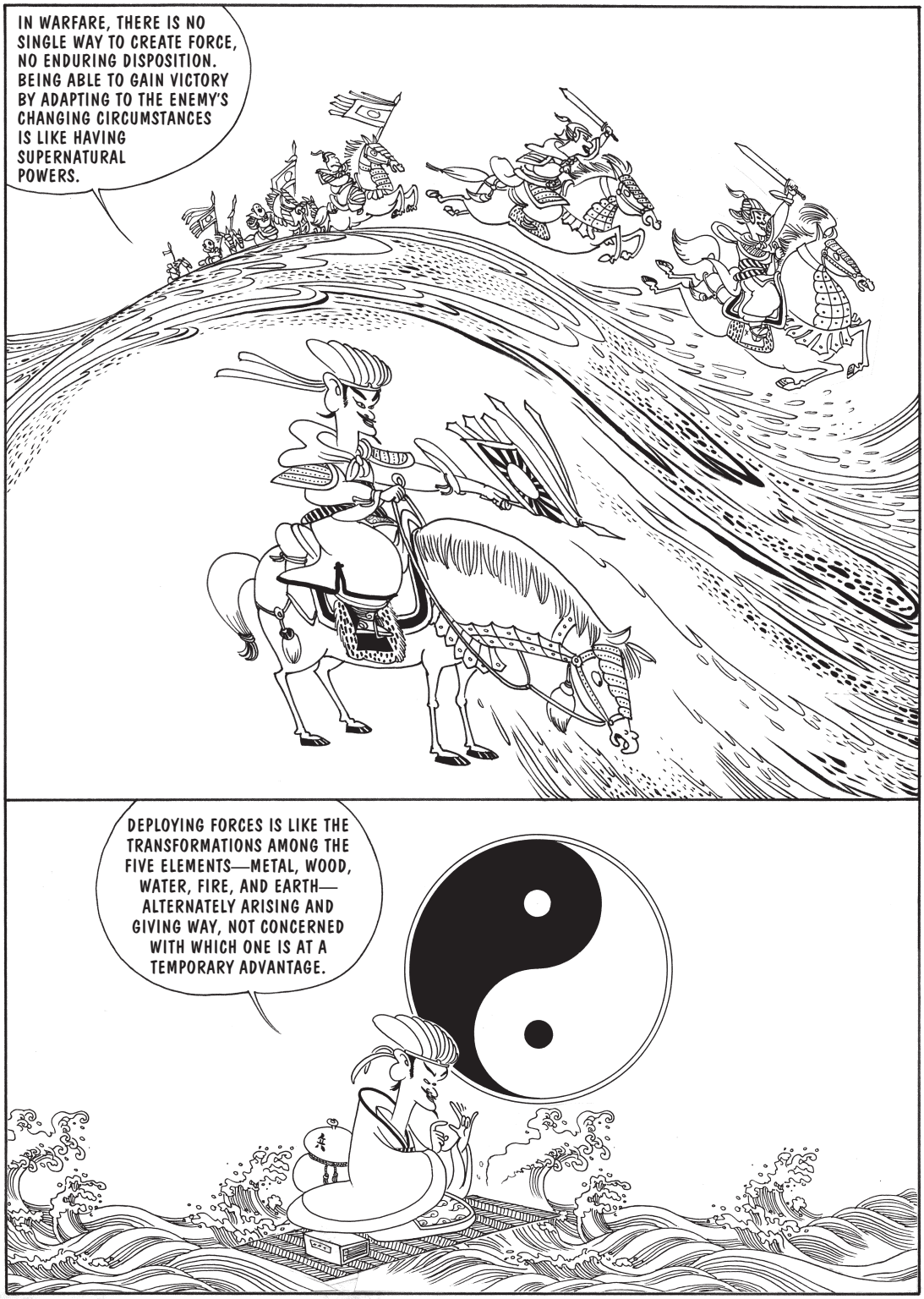


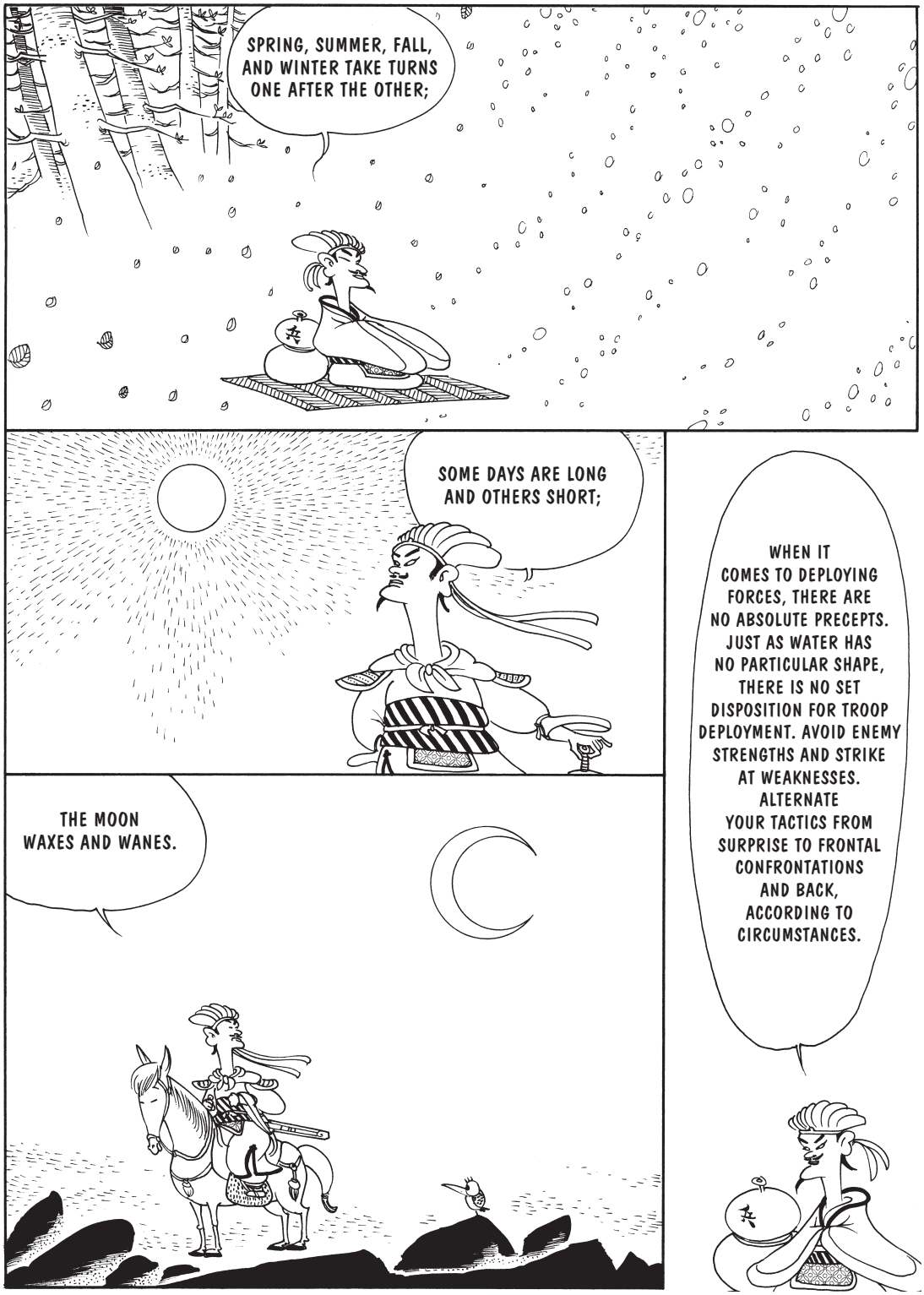


夫兵形象水，水之形避高而趨下，兵之形避實而擊虛。水因地而制流，兵因敵而制勝。

故兵無常勢，水無常形，能因敵變化而取勝者謂之神。

故五行無常勝，

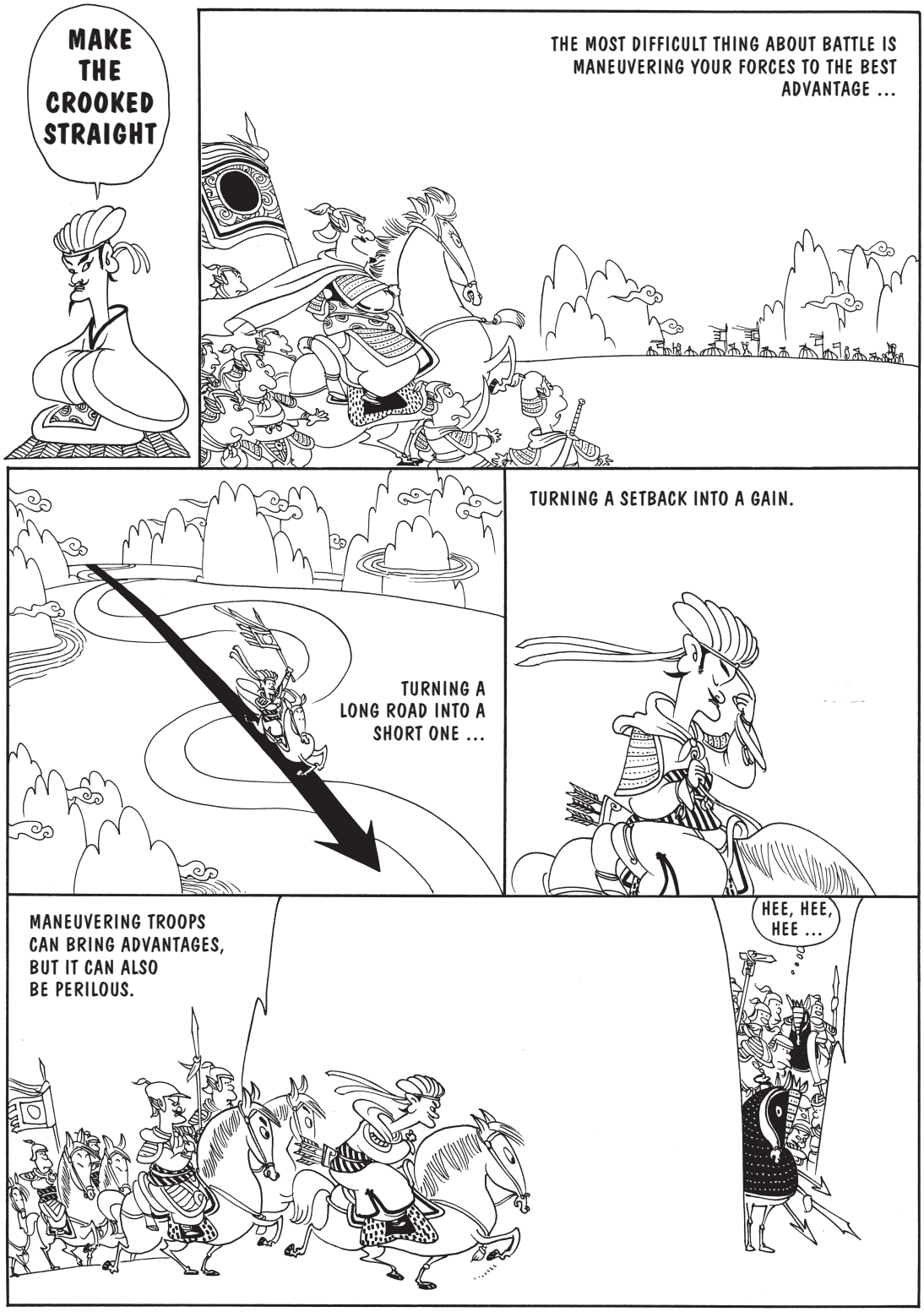




四時無常位，日有短長，月有死生。

CHAPTER 7

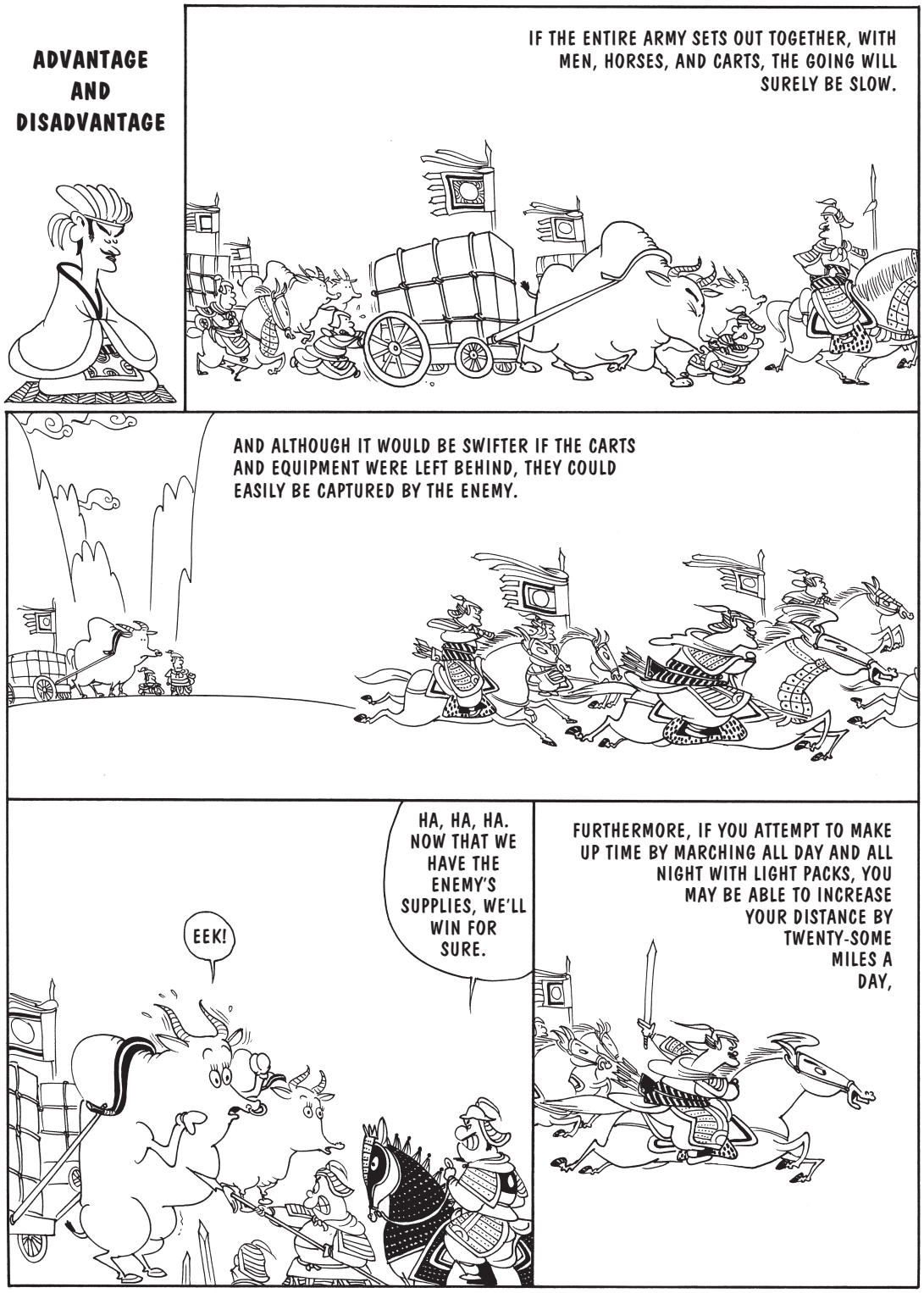
Maneuver

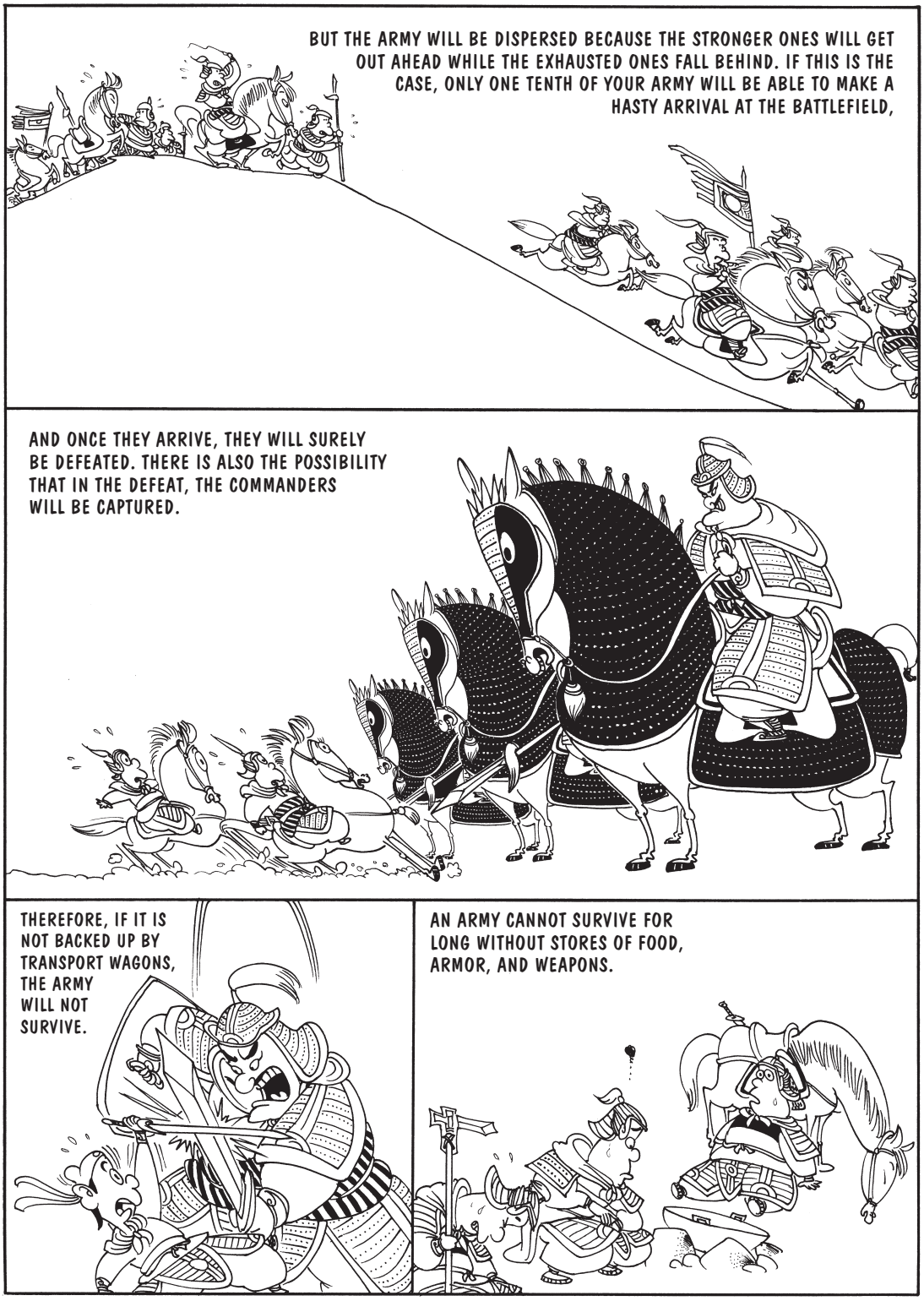


孫子曰：凡用兵之法，將受命於君，合軍聚眾，交和而舍，莫難於軍爭。軍爭之難者，以迂為直，以患為利。故迂其途而誘之以利，後人發，先人至，此知迂直之計者也。

故軍爭為利，軍爭為危。舉軍而爭利則不及，委軍而爭利則輜重捐。是故卷甲而趨，日夜不處，倍道兼行，百里而爭利，則擒三將軍，

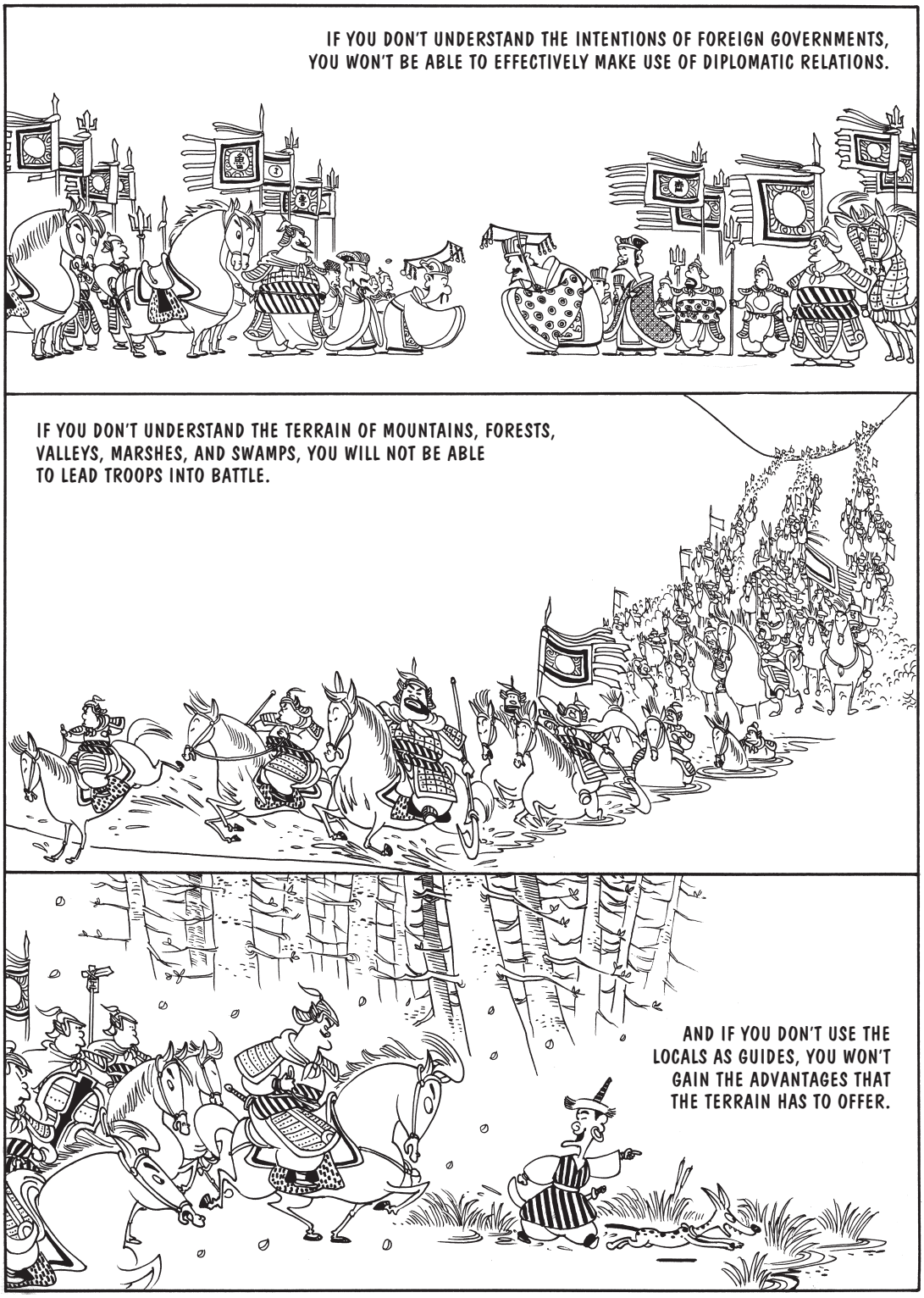
ADVANTAGE AND DISADVANTAGE

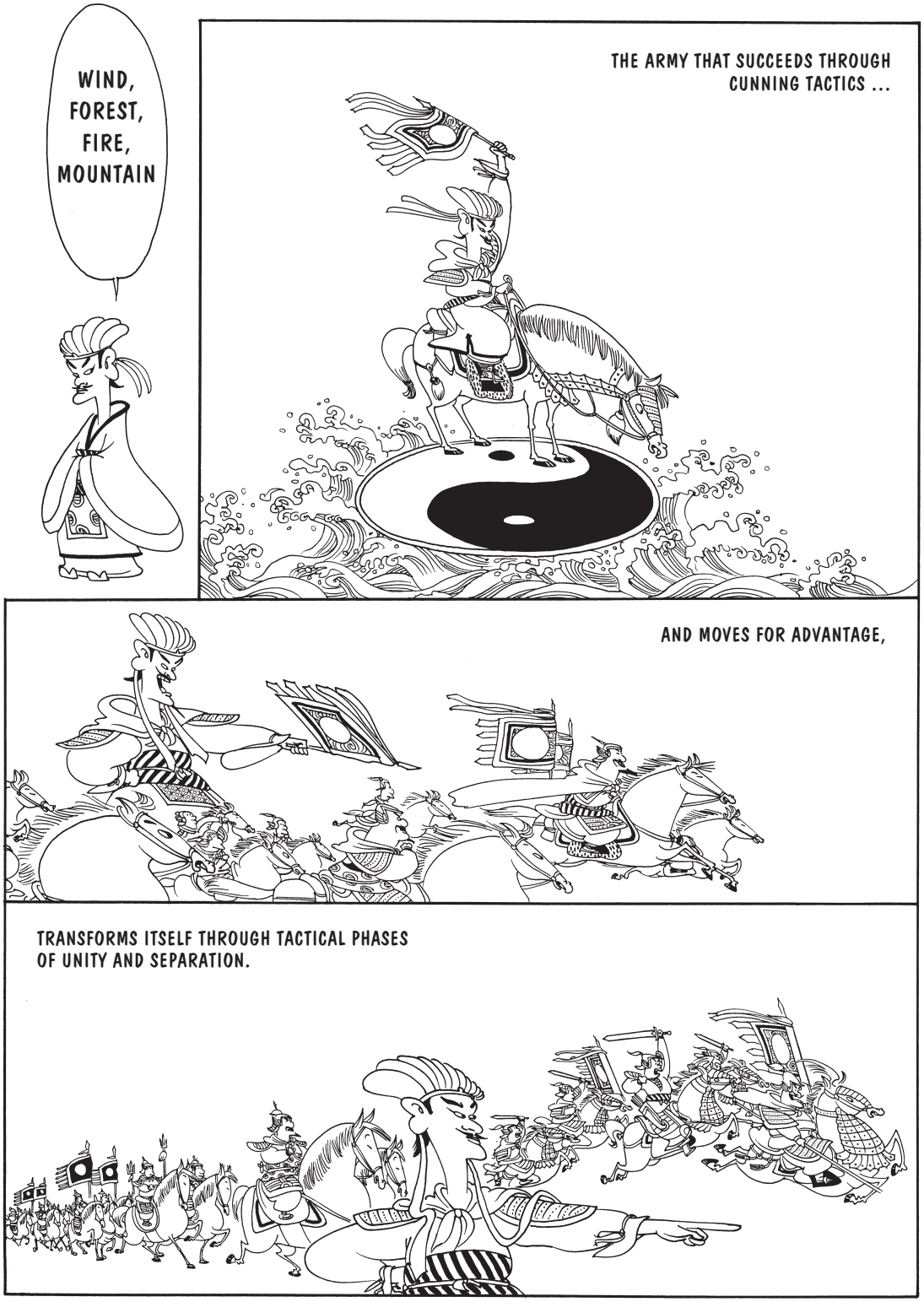




勁者先，疲者後，其法十一而至；五十里而爭利，則蹶上將軍，其法半至；三十里而爭利，則三分之二至。是故軍無輜重則亡，無糧食則亡，無委積則亡。

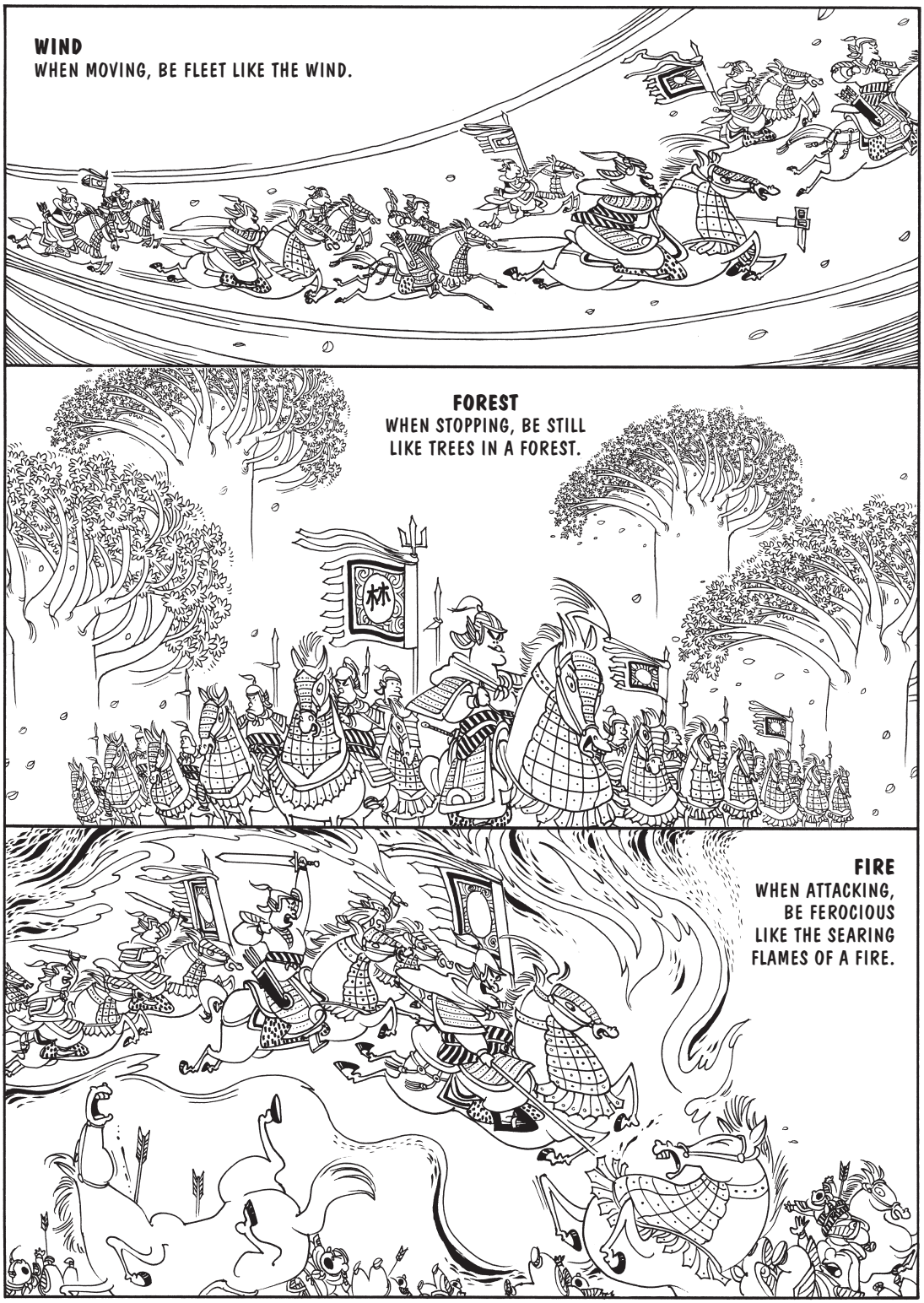
故不知諸侯之謀者，不能豫交；不知山林險阻沮澤之形者，不能行軍；不用鄉導者，不能得地利。

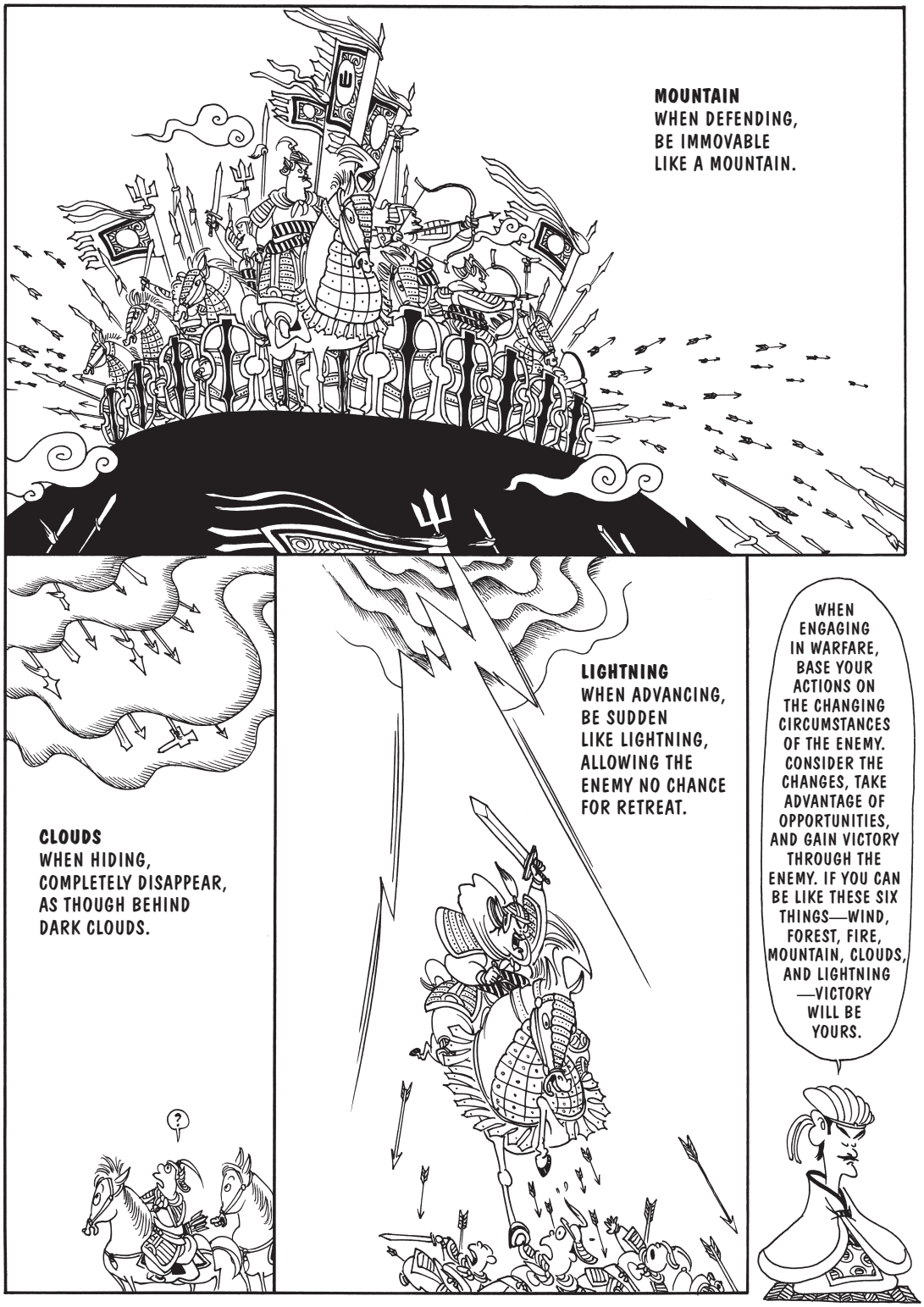




故兵以詐立，以利動，以分合為變者也。

故其疾如風，其徐如林，侵掠如火，

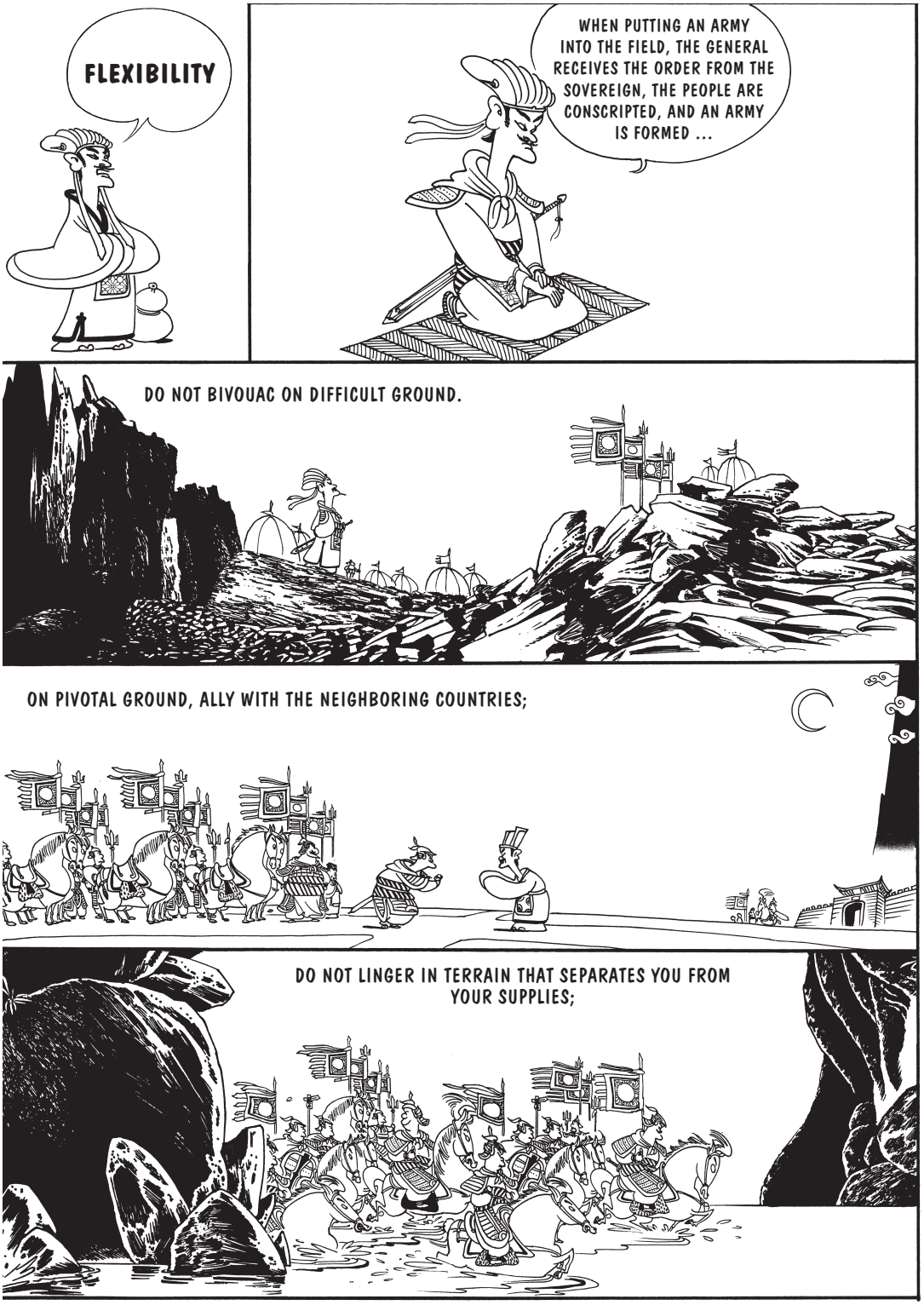




不動如山，難知如陰，動如雷震。

CHAPTER 8

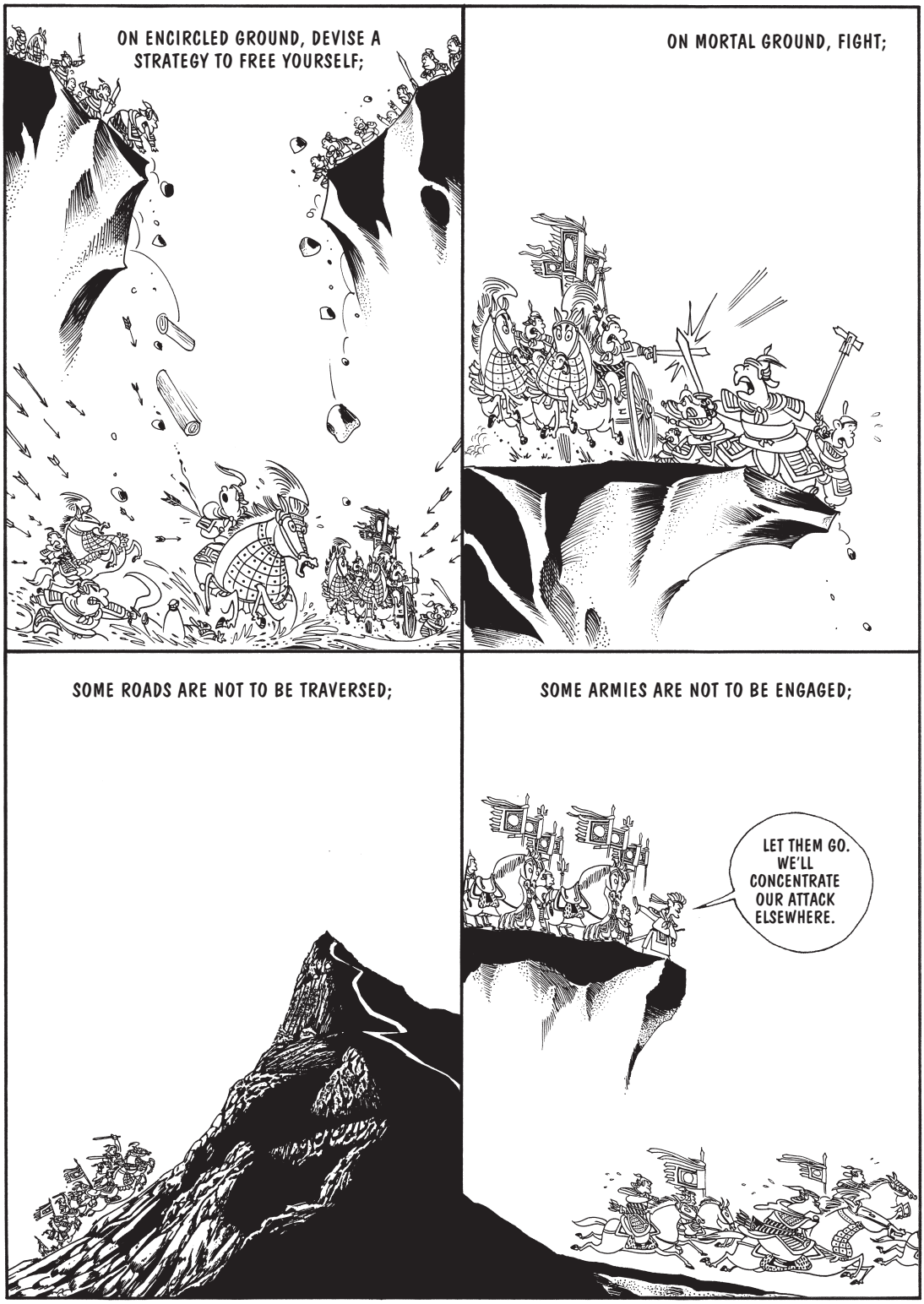
Flexibility



孫子曰：凡用兵之法，將受命於君，合軍聚眾。圮地無舍，衢地交合，絕地無留，

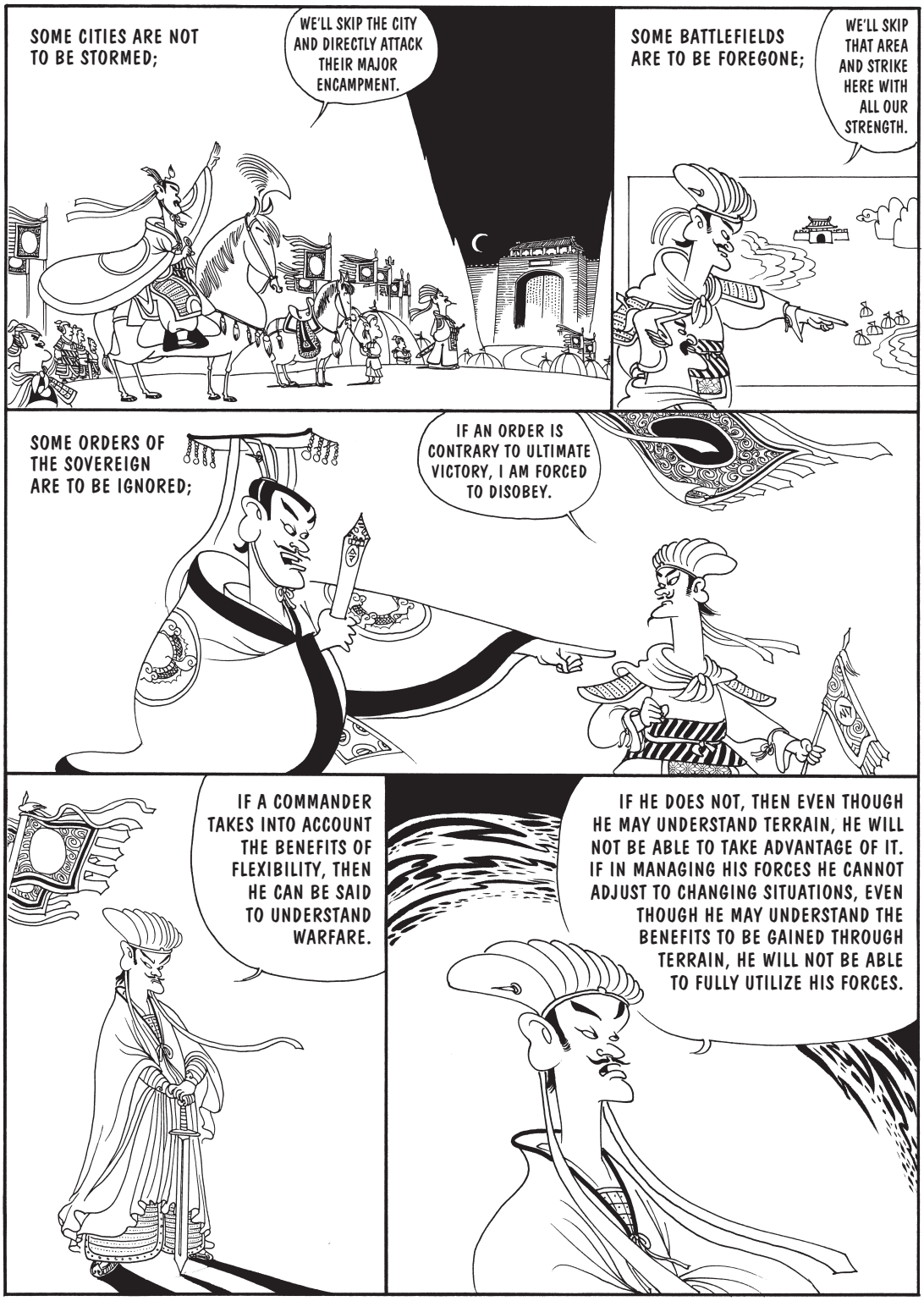
圍地則謀，死地則戰。

塗有所不由，軍有所不擊，



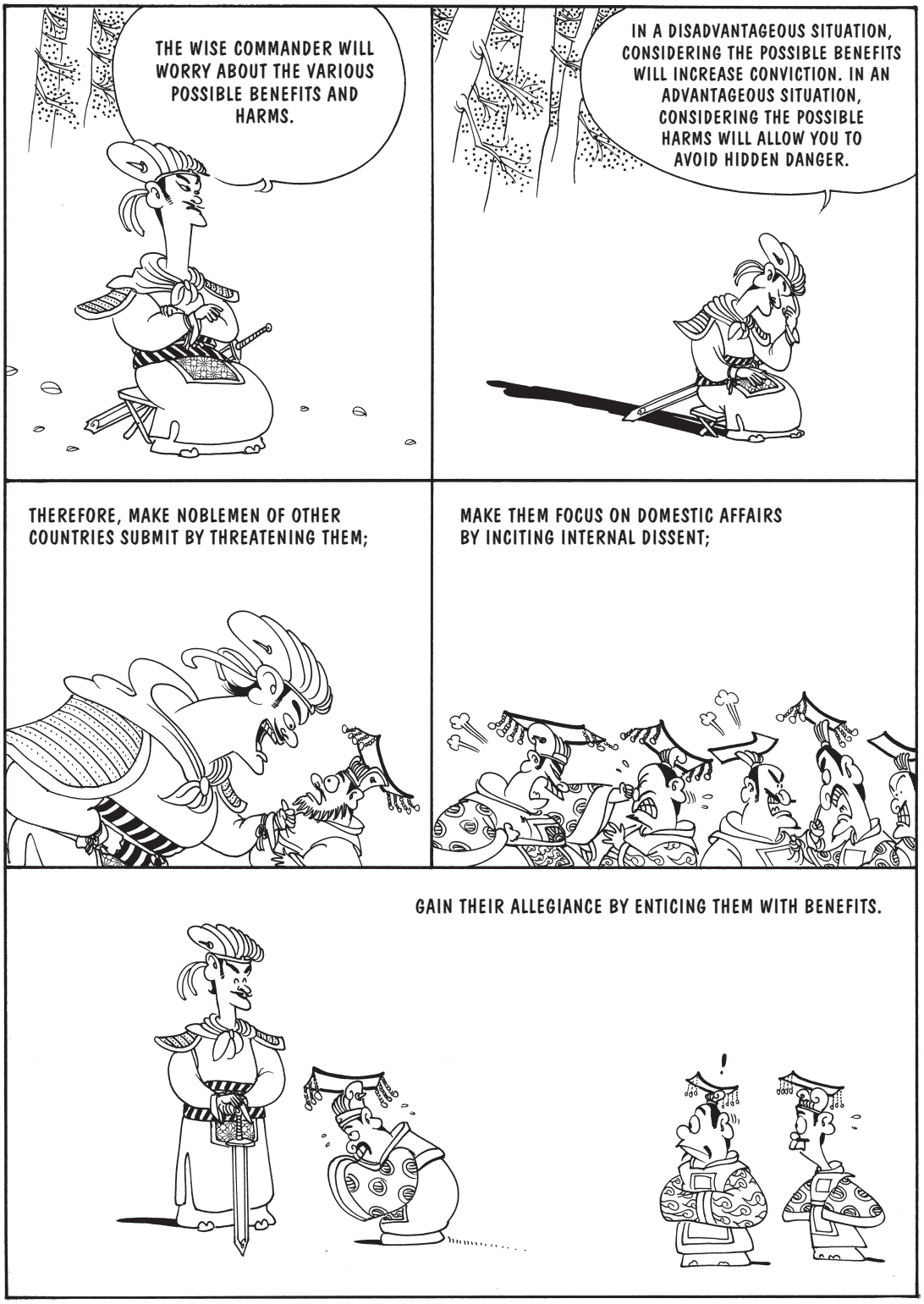
城有所不攻，地有所不爭，君命有所不受。

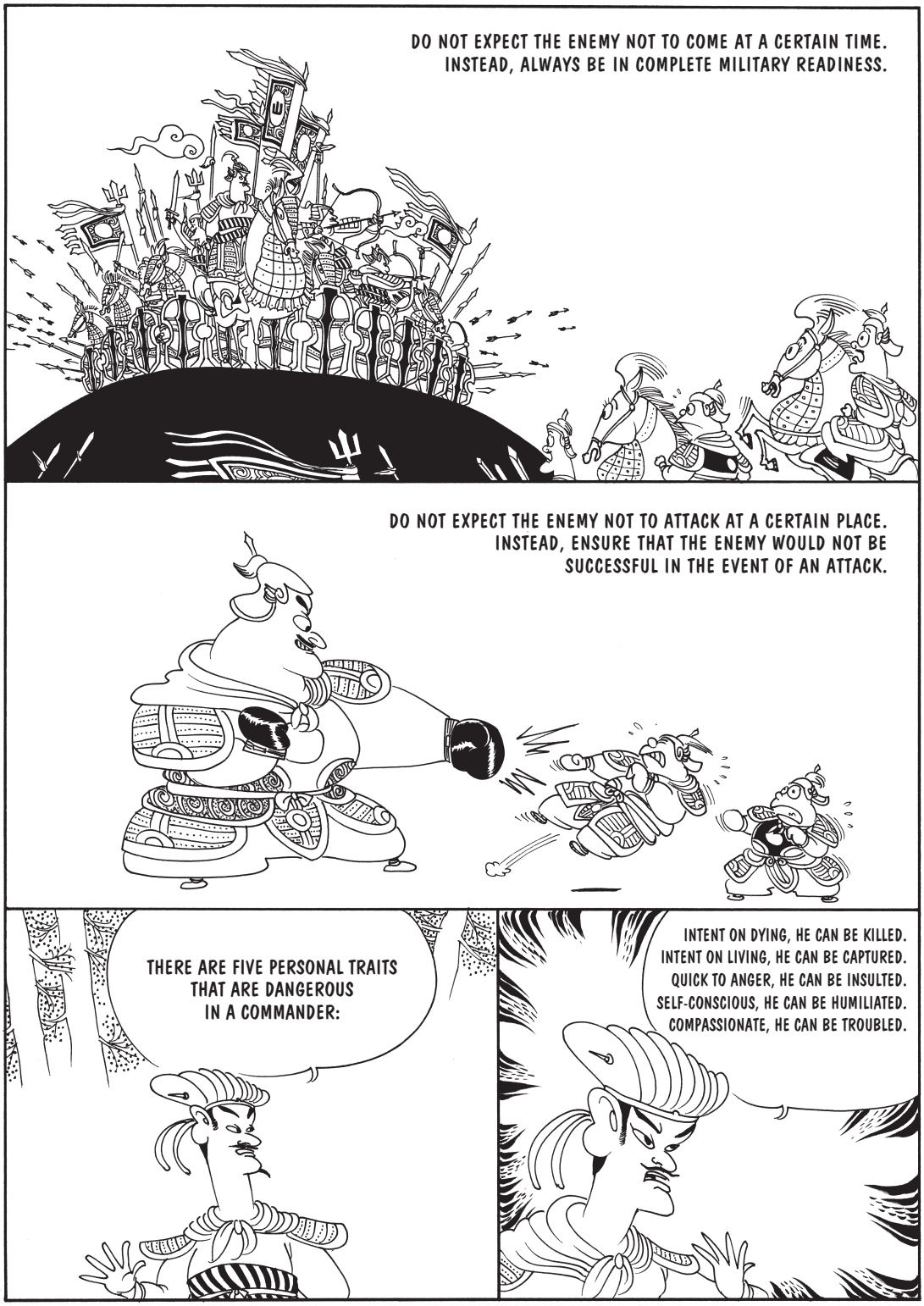
故將通於九變之利者，知用兵矣；將不通於九變之利者，雖知地形，不能得地之利矣；治兵不知九變之術，雖知五利，不能得人之用矣。



是故智者之慮，必雜於利害；雜於利而務可信也，雜於害而患可解也。

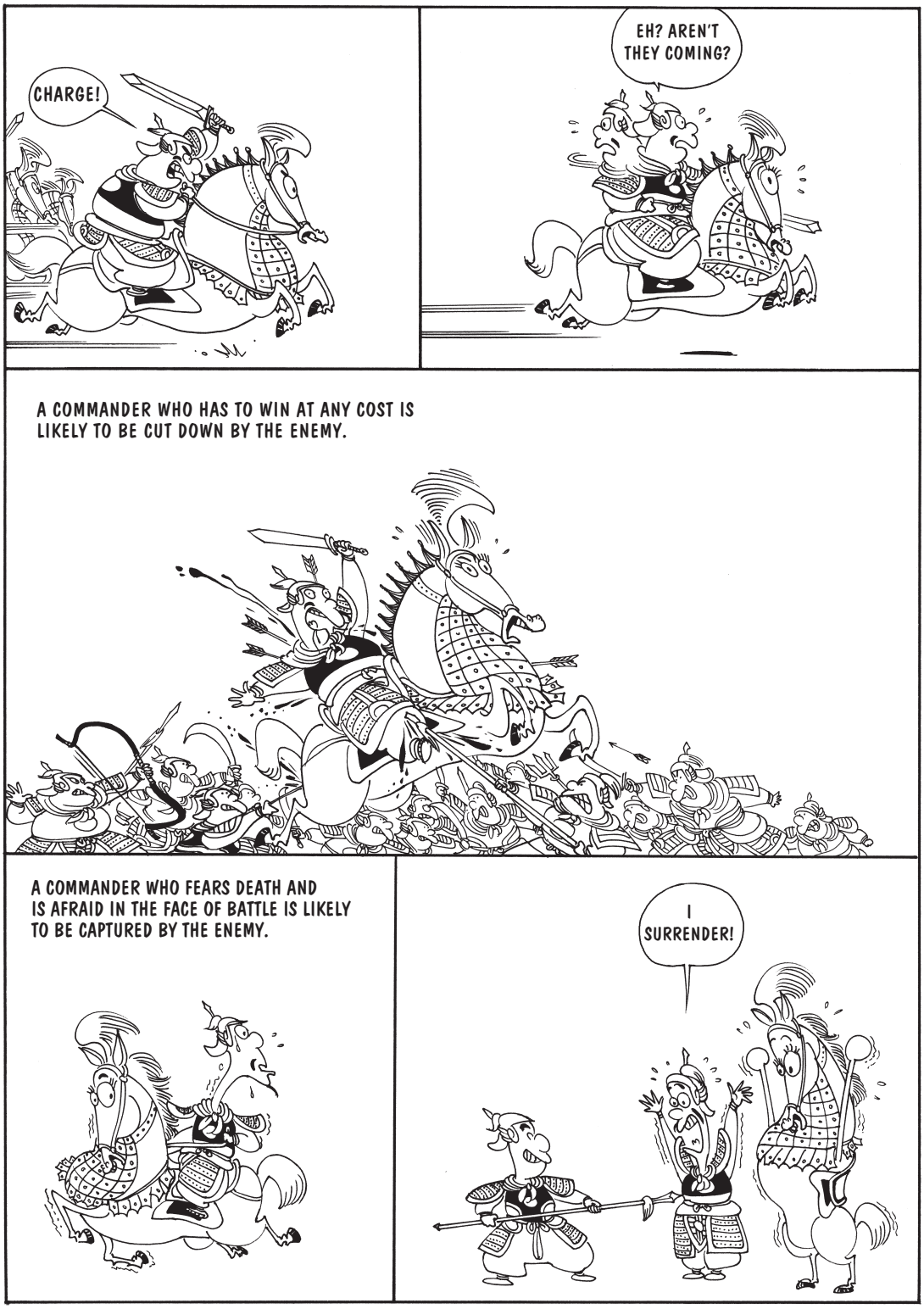
是故屈諸侯者以害，役諸侯者以業，趨諸侯者以利。

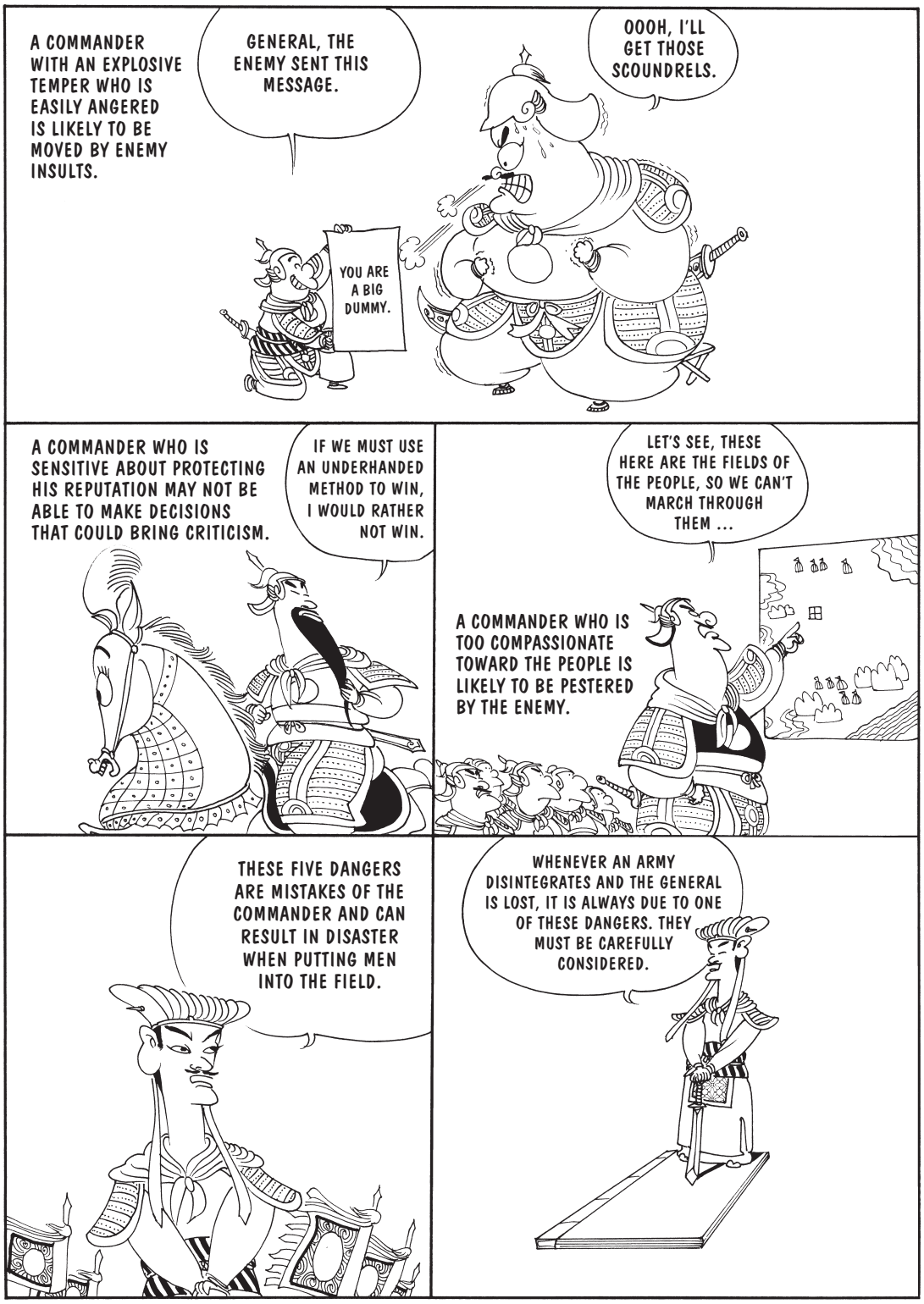




故用兵之法，無恃其不來，恃吾有以待也；無恃其不攻，恃吾有所不可攻也。

故將有五危：必死可殺也，必生可虜也，



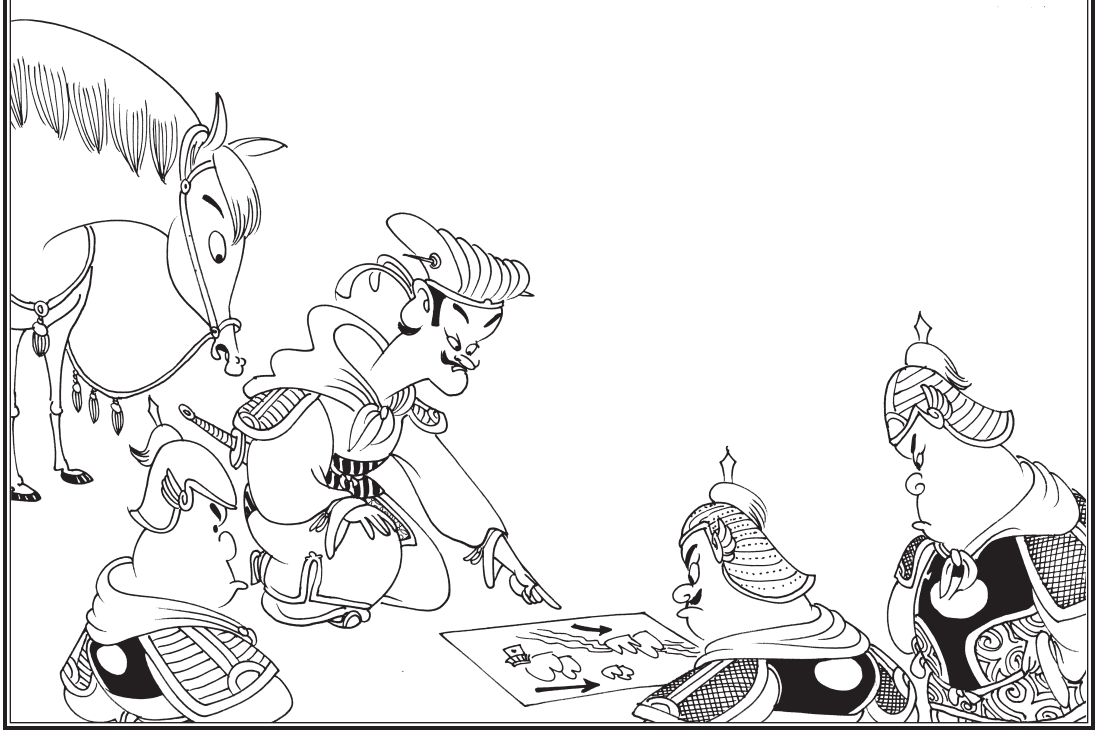


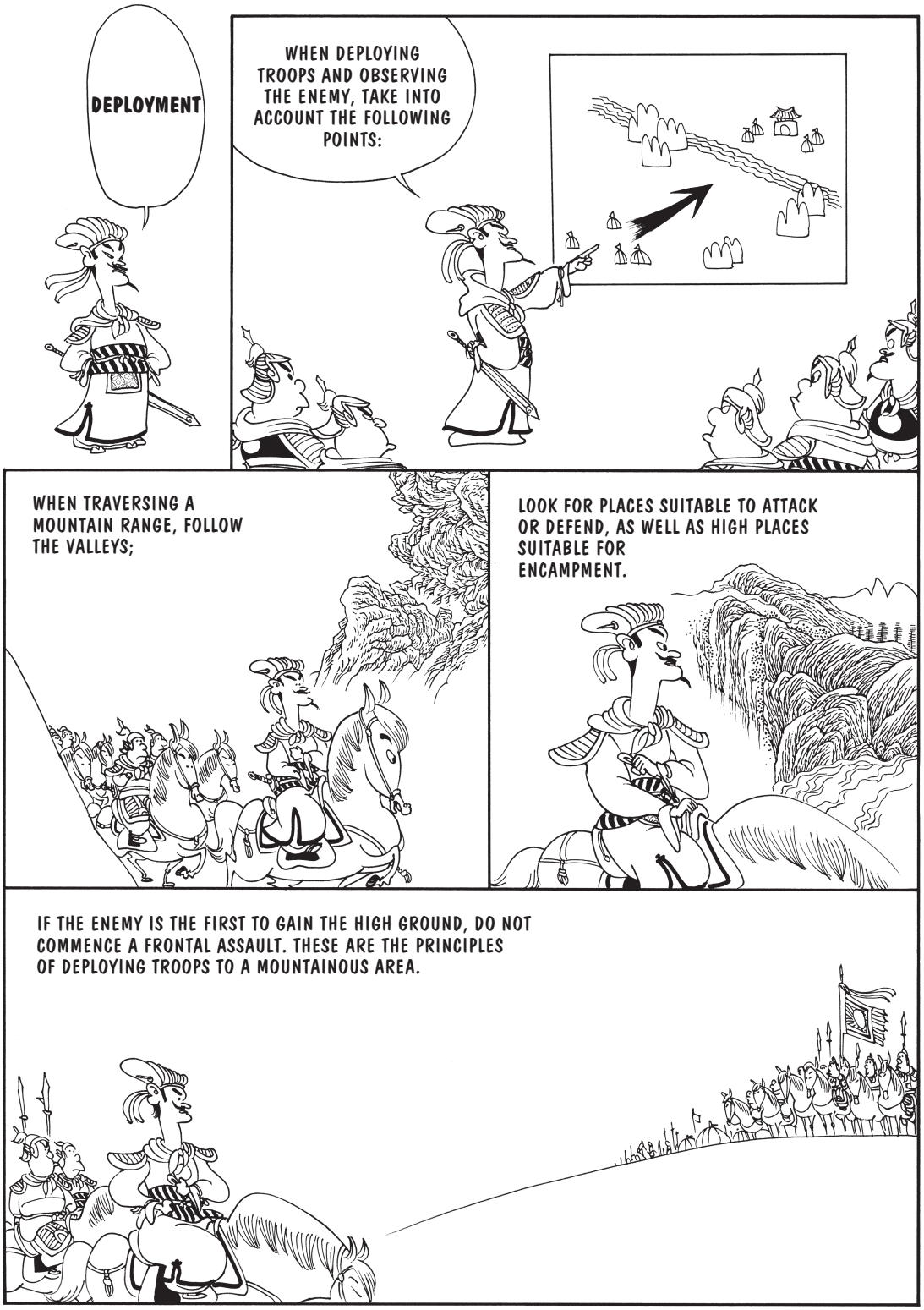
忿速可侮也，廉潔可辱也，愛民可煩也。

凡此五者，將之過也，用兵之災也。覆軍殺將，必以五危，不可不察也。

CHAPTER 9

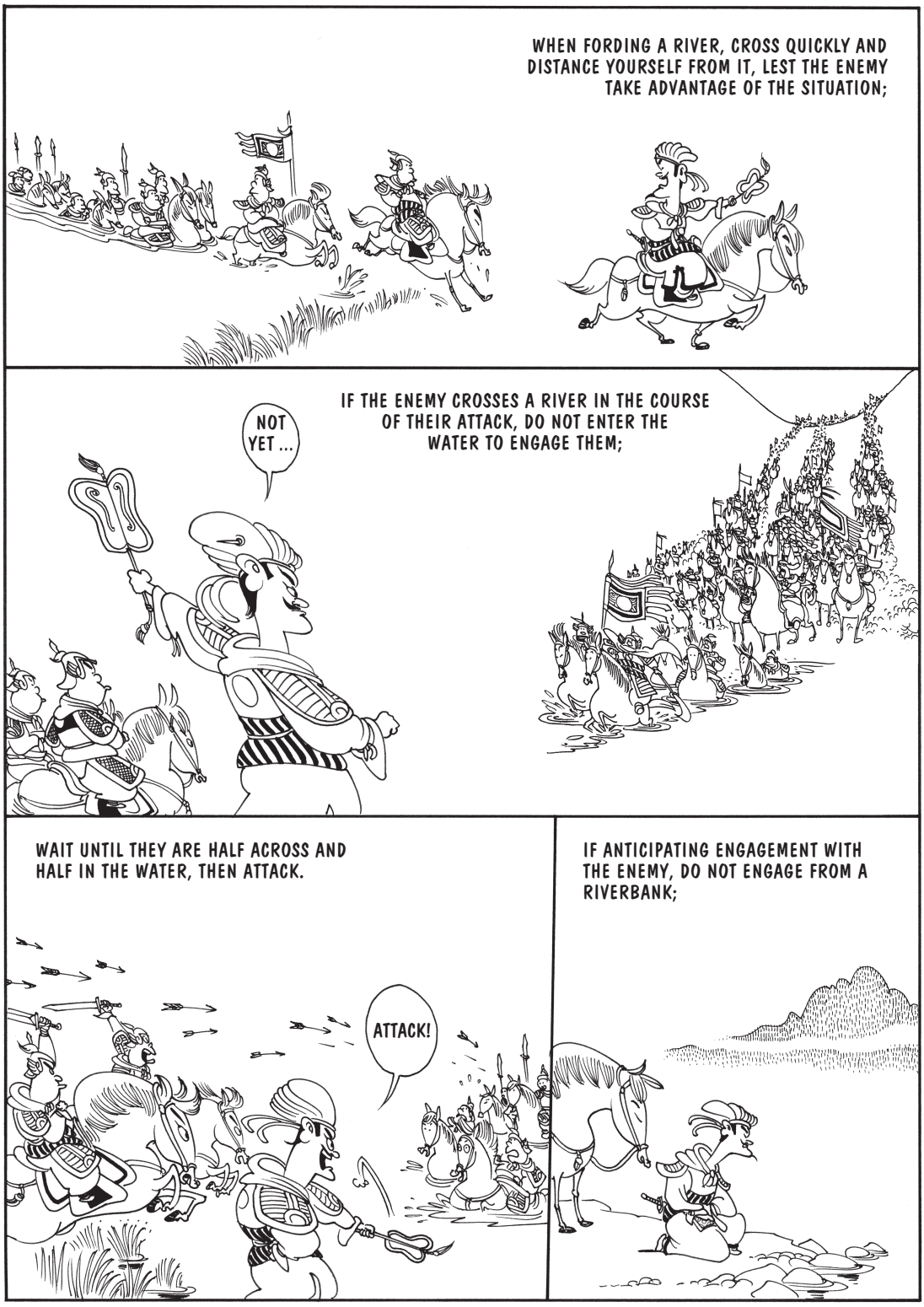
On the March

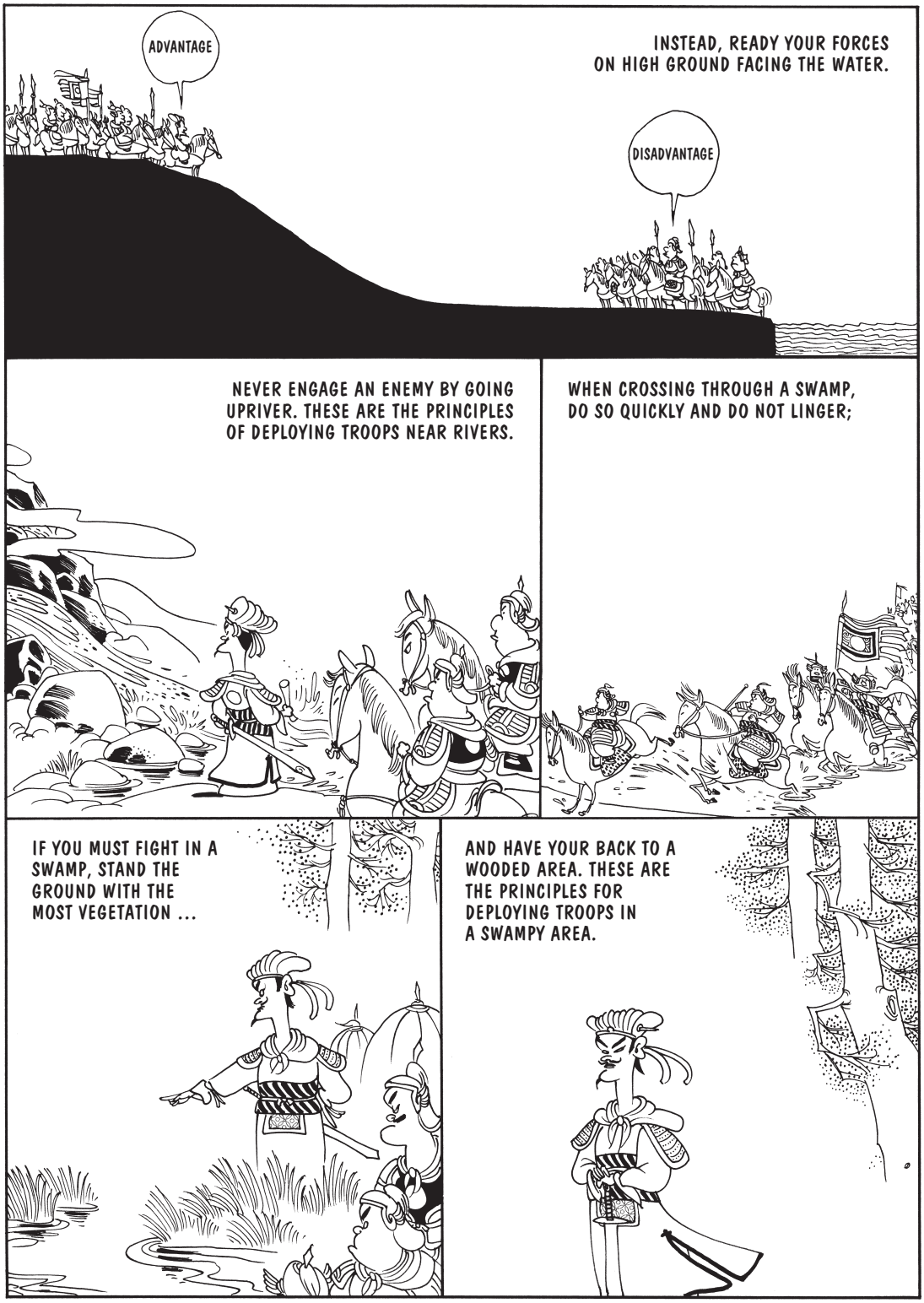




孫子曰：凡處軍相敵，絕山依谷，視生處高，戰隆無登，此處山之軍也。

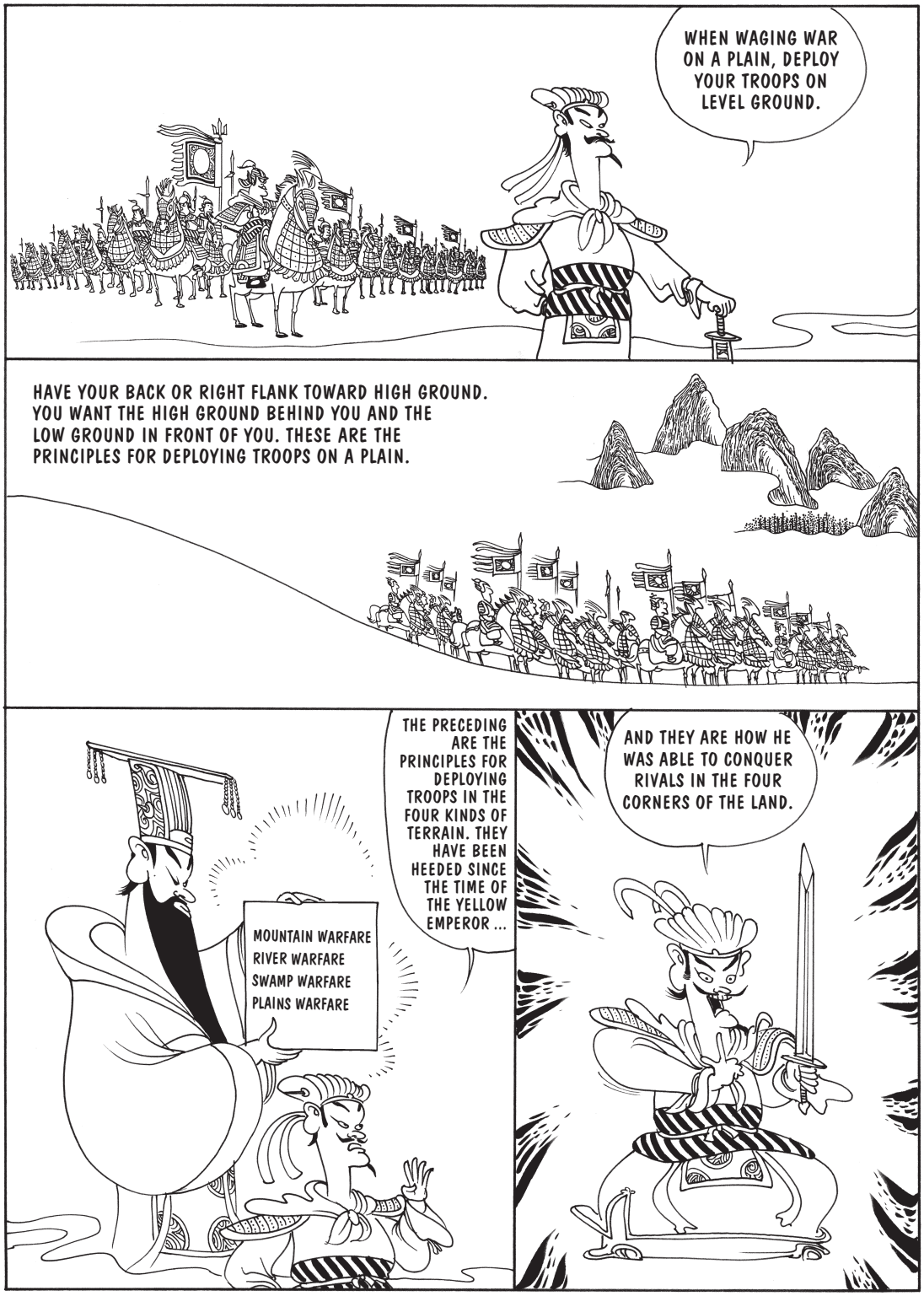
絕水必遠水；客絕水而來，勿迎之於水內，令半濟而擊之，利；欲戰者，無附於水而迎客；

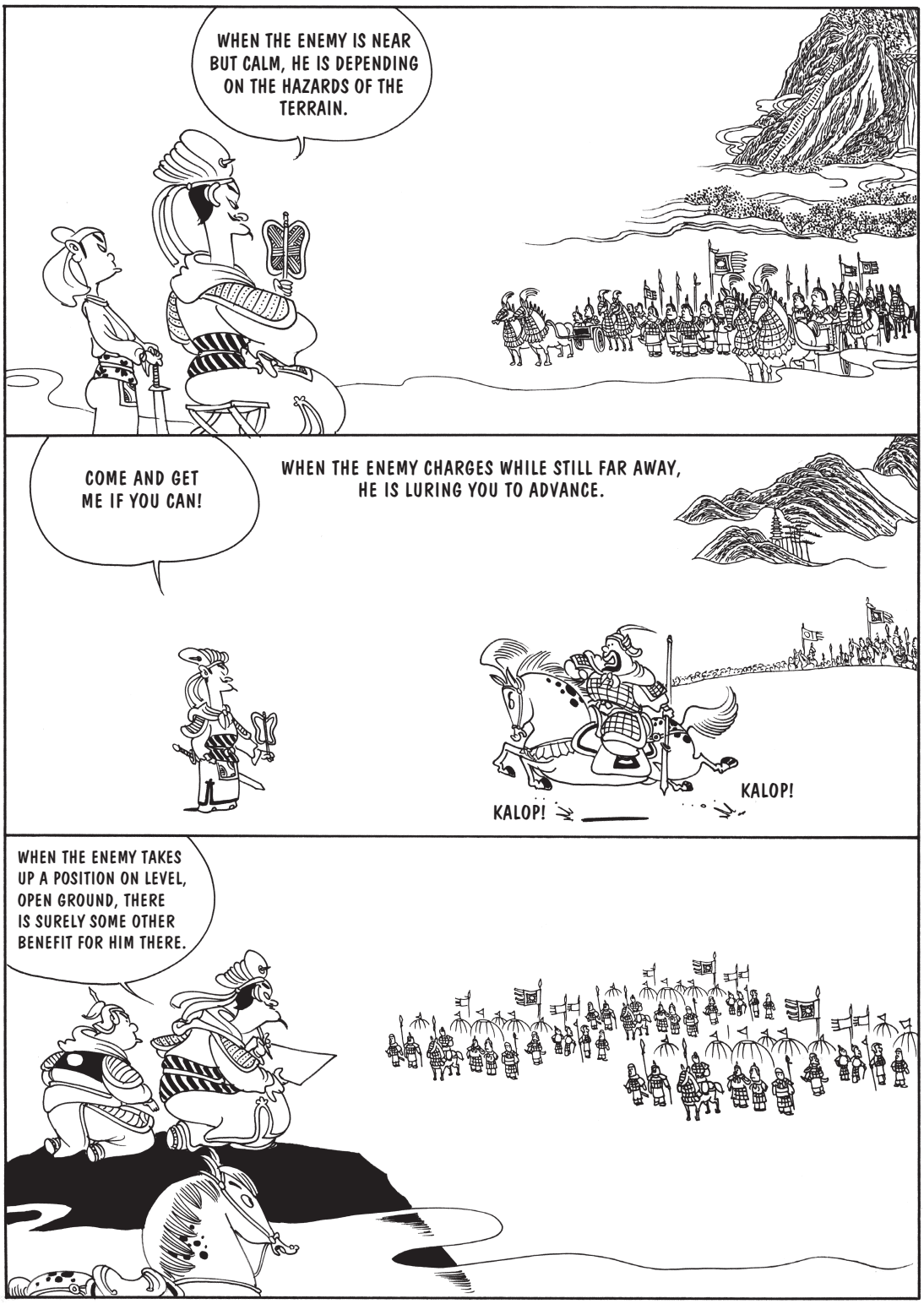




視生處高，無迎水流，此處水上之軍也。絕斥澤，惟亟去無留。若交軍於斥澤之中，必依水草而背眾樹，此處斥澤之軍也。

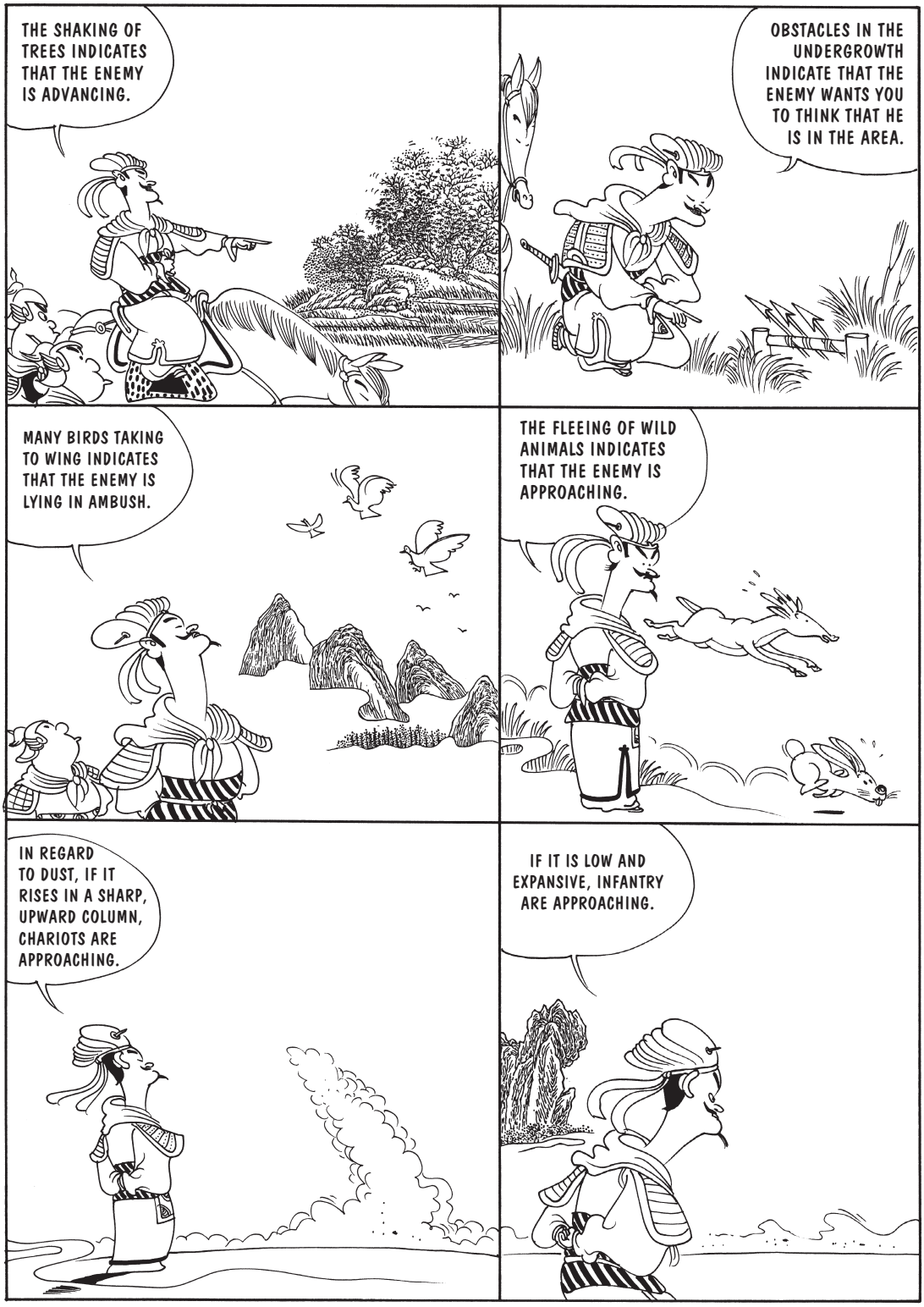
平陸處易，而右背高，前死後生，此處平陸之軍也。凡此四軍之利，黃帝之所以勝四帝也。

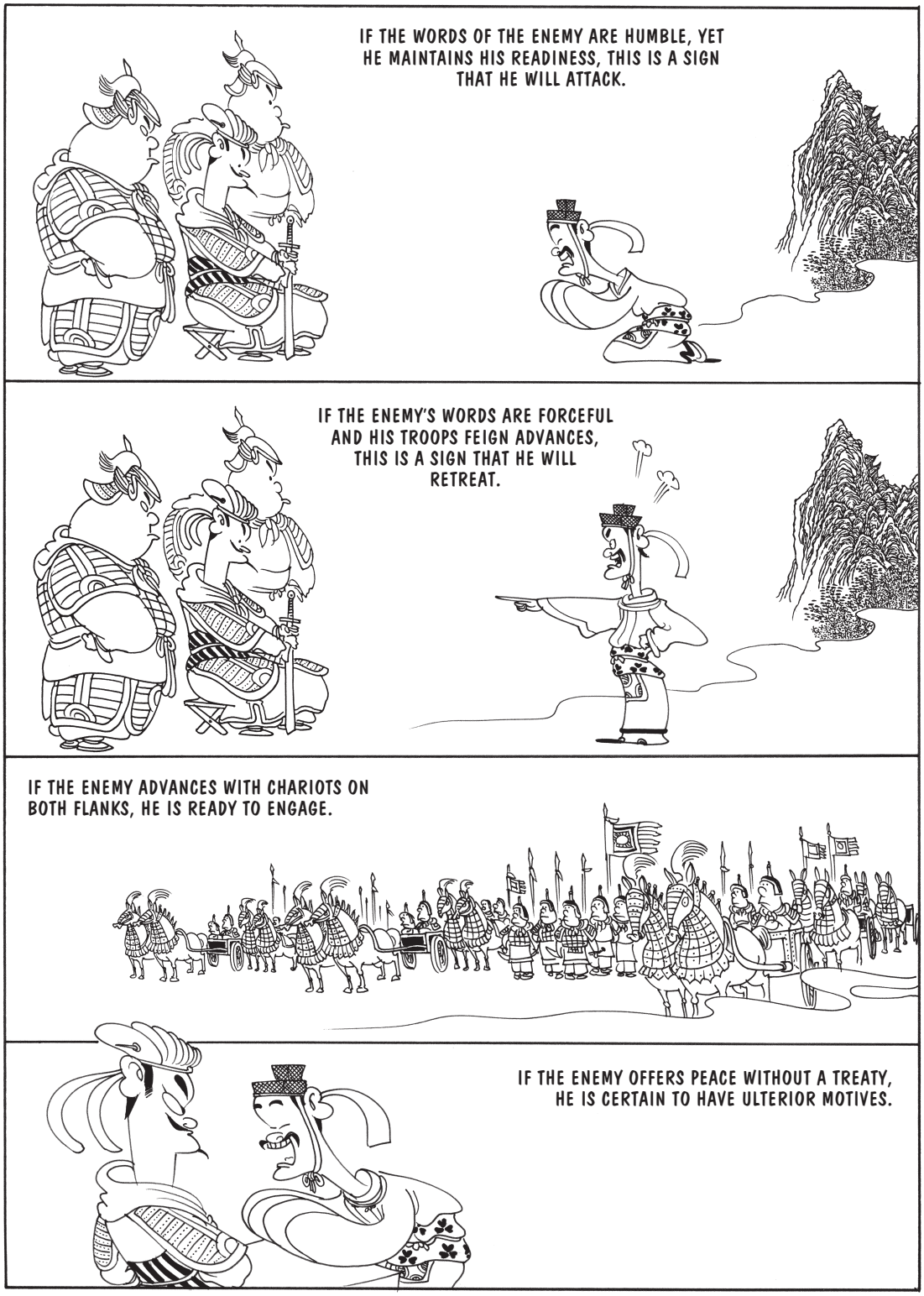




敵近而靜者，恃其險也；遠而挑戰者，欲人之進也；其所居易者，利也。

眾樹動者，來也；眾草多障者，疑也；鳥起者，伏也；獸駭者，覆也。塵高而銳者，車來也；卑而廣者，徒來也。

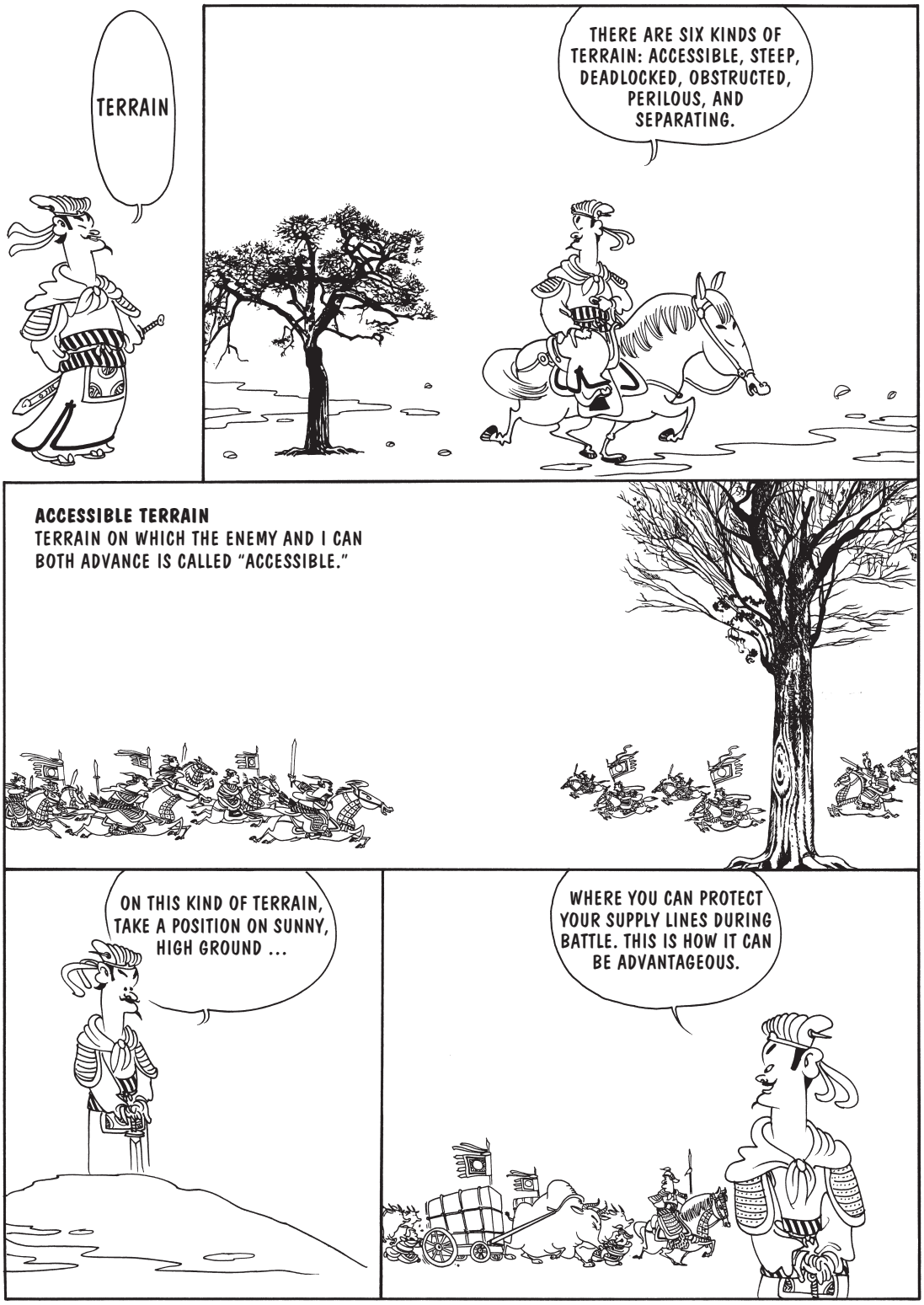




辭卑而益備者，進也；辭彊而進驅者，退也。輕車先出居其側者，陳也；無約而請和者，謀也。

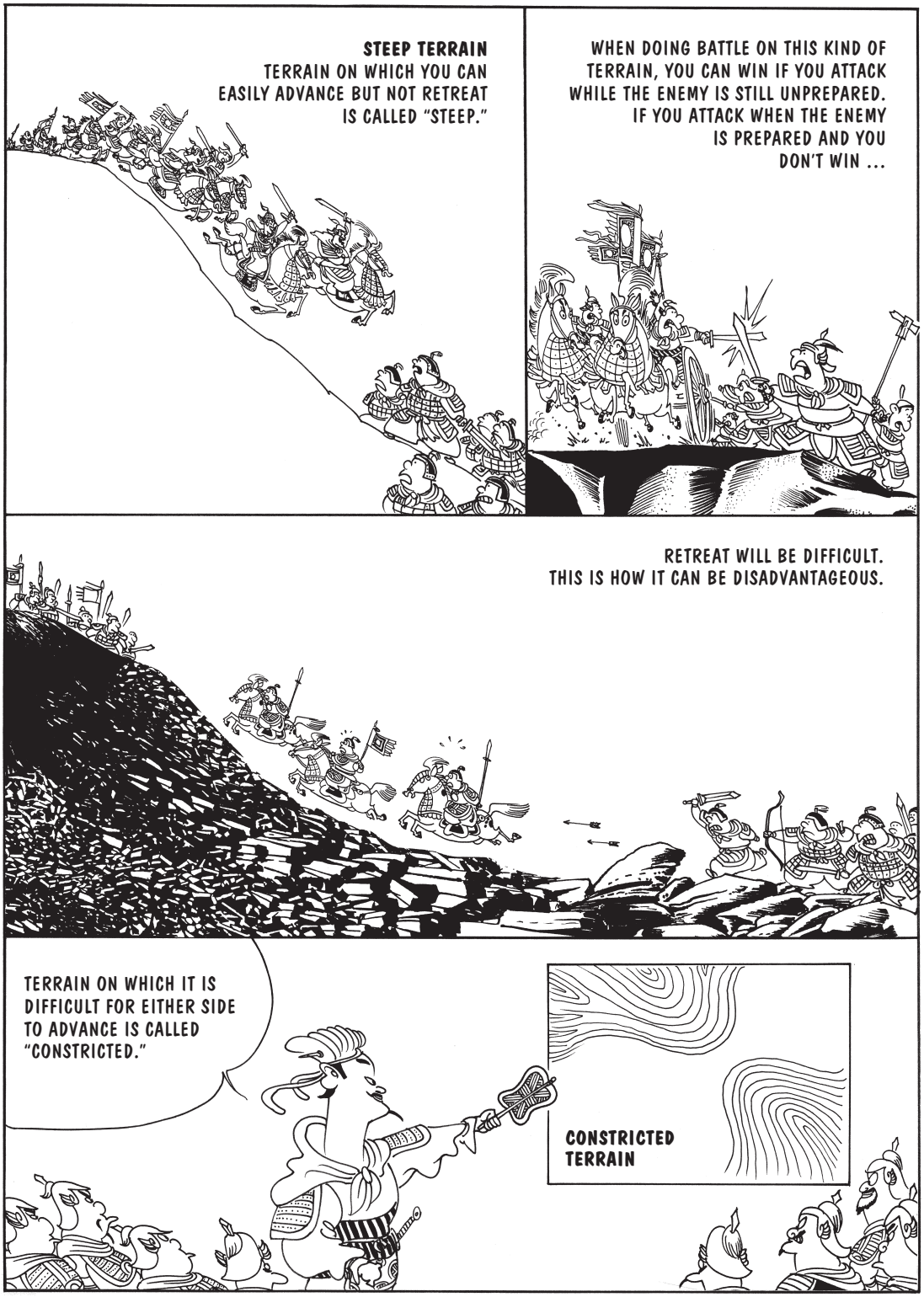
CHAPTER 10

Terrain



孫子曰：地形有通者，有挂者，有支者，有隘者，有險者，有遠者。我可以往，彼可以來，曰通；通形者，先居高陽，利糧道，以戰則利。

可以往，難以返，曰挂；挂形者，敵無備，出而勝之；敵若有備，出而不勝，難以返，不利。我出而不利，彼出而不利，曰支；



支形者，敵雖利我，我無出也，引而去之，令敵半出而擊之，利。隘形者，我先居之，必盈之以待敵；若敵先居之，盈而勿從，不盈而從之。

險形者，我先居之，必居高陽以待敵；若敵先居之，引而去之，勿從也。遠形者，勢均，難以挑戰，戰而不利。凡此六者，地之道也，將之至任，不可不察也。

PERILOUS TERRAIN
ON PERILOUS TERRAIN, FIRST STAND THE SUNNY, HIGH GROUND, WHERE YOU WILL AWAIT THE ENEMY.

IF THE ENEMY GETS THERE FIRST, LEAD YOUR TROOPS AWAY. DO NOT ATTACK RECKLESSLY.

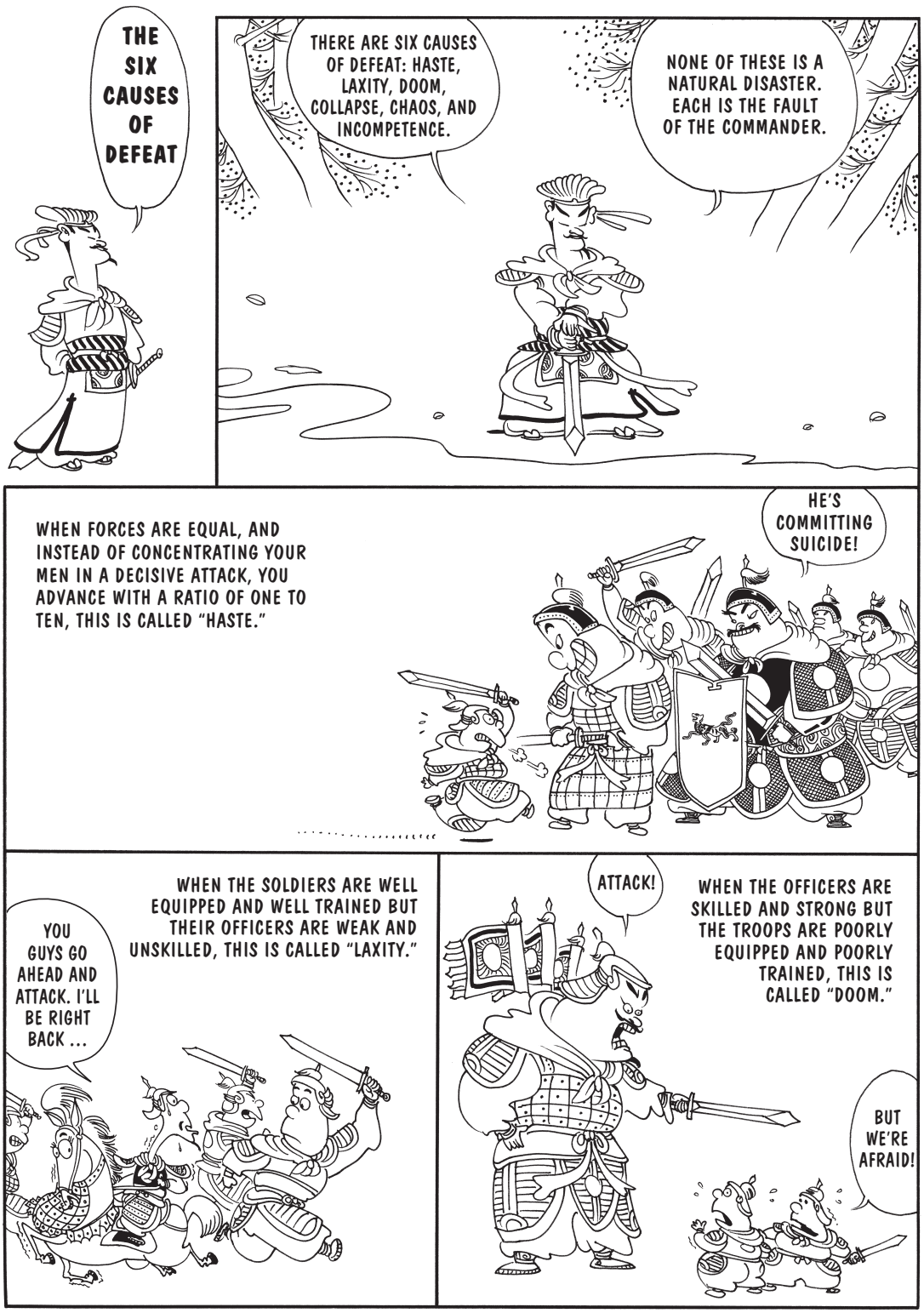
TURN BACK!

THESE ARE THE SIX KINDS OF TERRAIN AND THE PRINCIPLES FOR USING THEM CORRECTLY. EVERY RESPONSIBLE GENERAL WILL TAKE THEM INTO ACCOUNT.

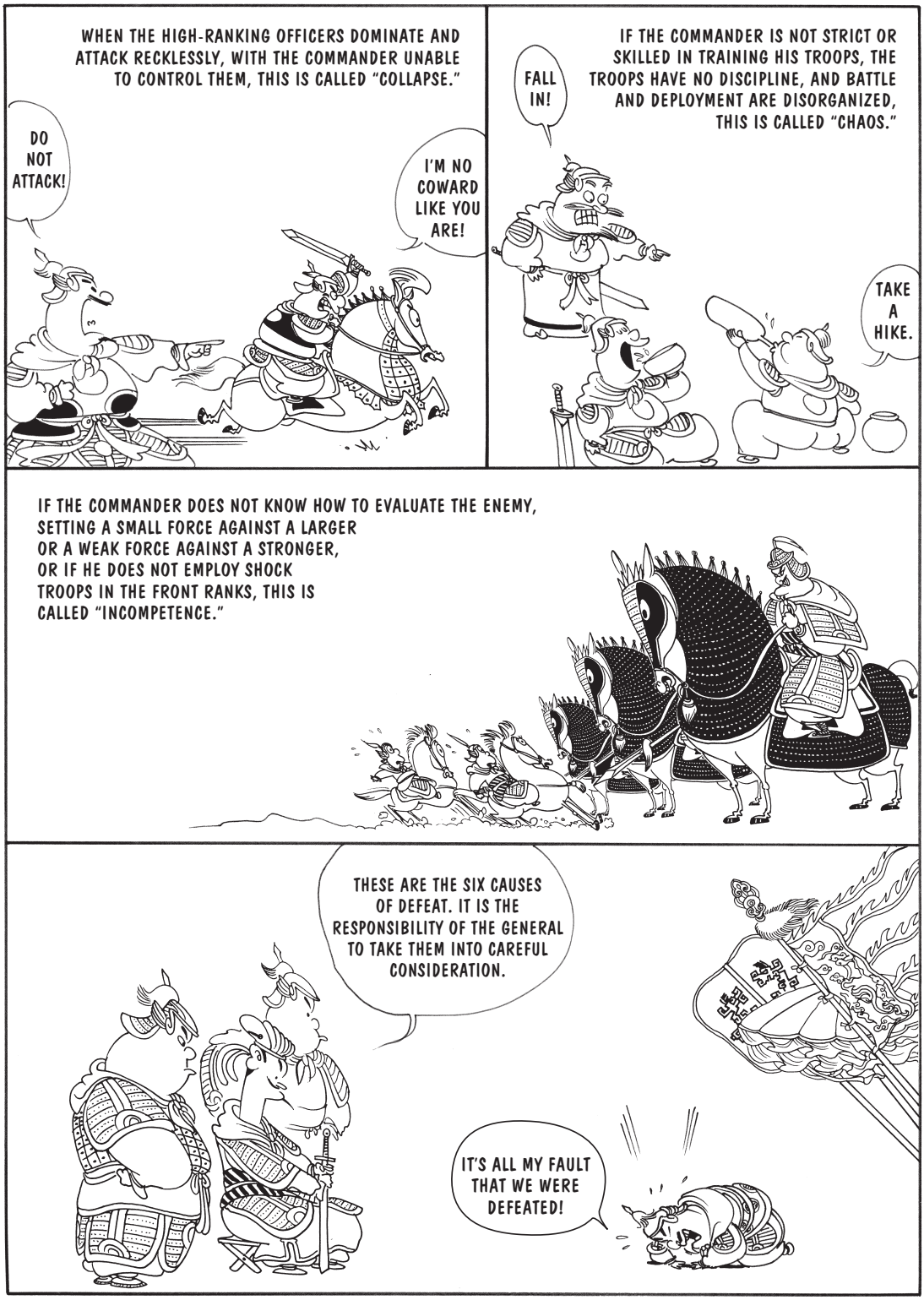
SEPARATING TERRAIN
"SEPARATING" TERRAIN REFERS TO TERRAIN ON WHICH IT IS EQUALLY DIFFICULT FOR BOTH FORCES TO ENGAGE. WAGING BATTLE ON THIS TYPE OF TERRAIN IS DISADVANTAGEOUS.

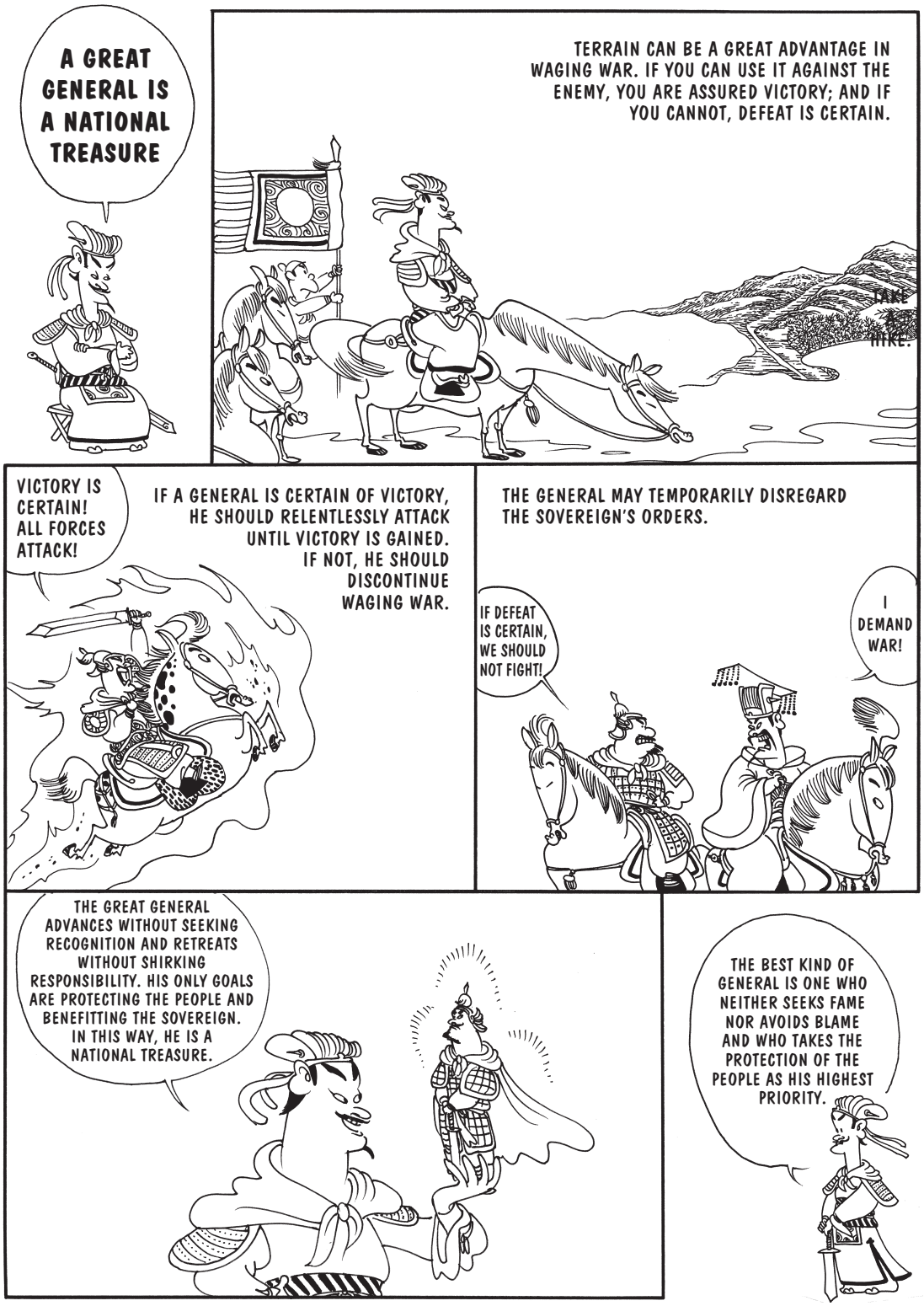
宋

故兵有走者，有弛者，有陷者，有崩者，有亂者，有北者。凡此六者，非天之災，將之過也。夫勢均，以一擊十，曰走；卒強吏弱，曰弛；吏強卒弱，曰陷；



大吏怒而不服，遇敵懟而自戰，將不知其能，曰崩；將弱不嚴，教道不明，吏卒無常，陳兵縱橫，曰亂；將不能料敵，以少合眾，以弱擊強，兵無選鋒，曰北。凡此六者，敗之道也，將之至任，不可不察也。

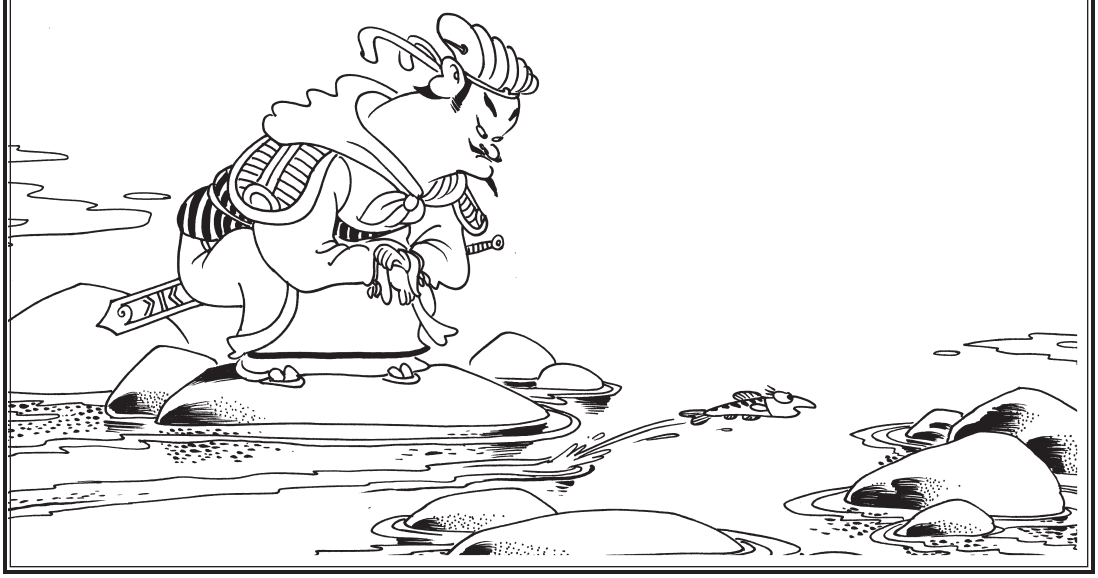


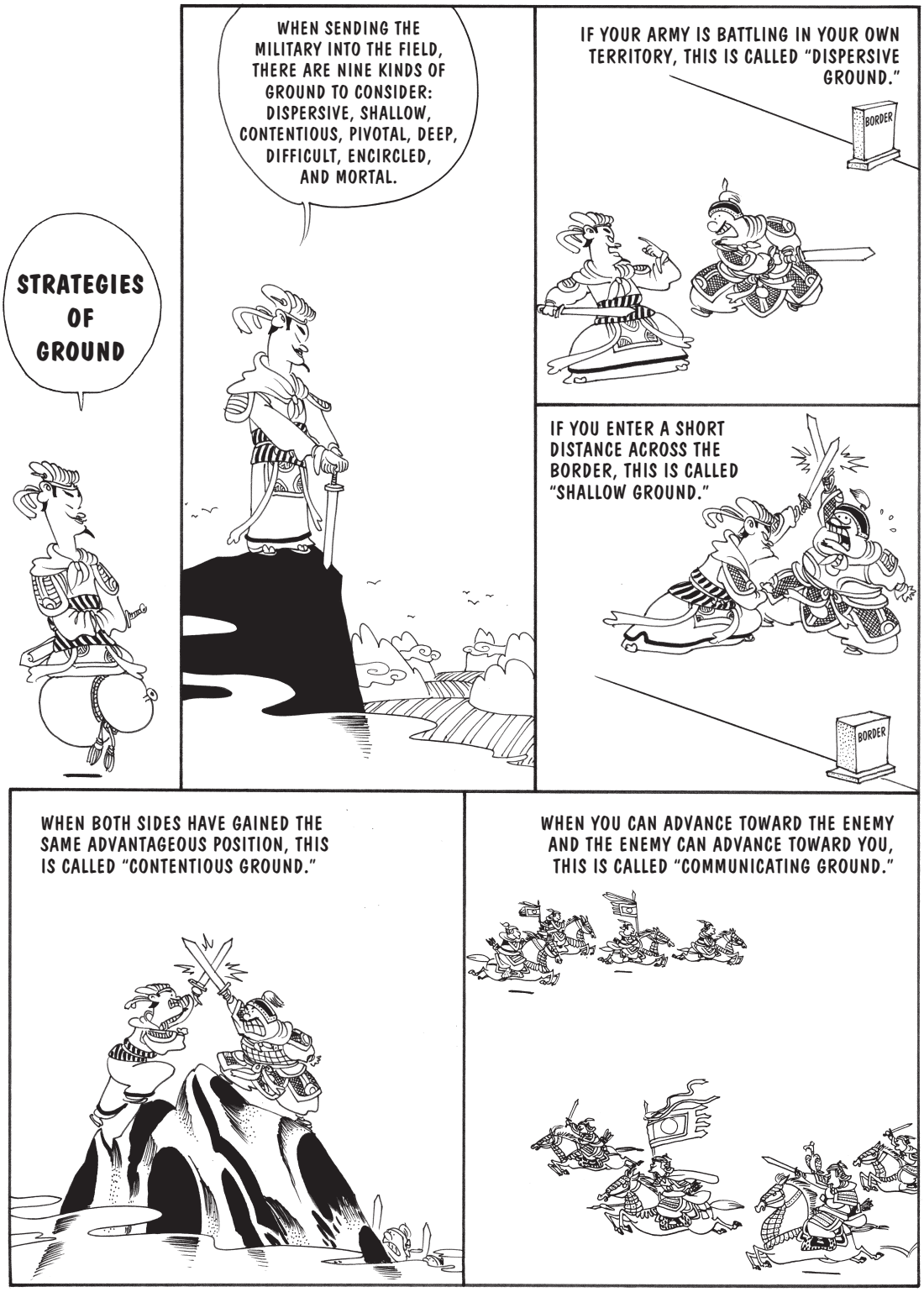


夫地形者，兵之助也。料敵制勝，計險阨遠近，上將之道也。知此而用戰者必勝，不知此而用戰者必敗。故戰道必勝，主曰無戰，必戰可也；戰道不勝，主曰必戰，無戰可也。故進不求名，退不避罪，唯人是保，而利合於主，國之寶也。

CHAPTER 11

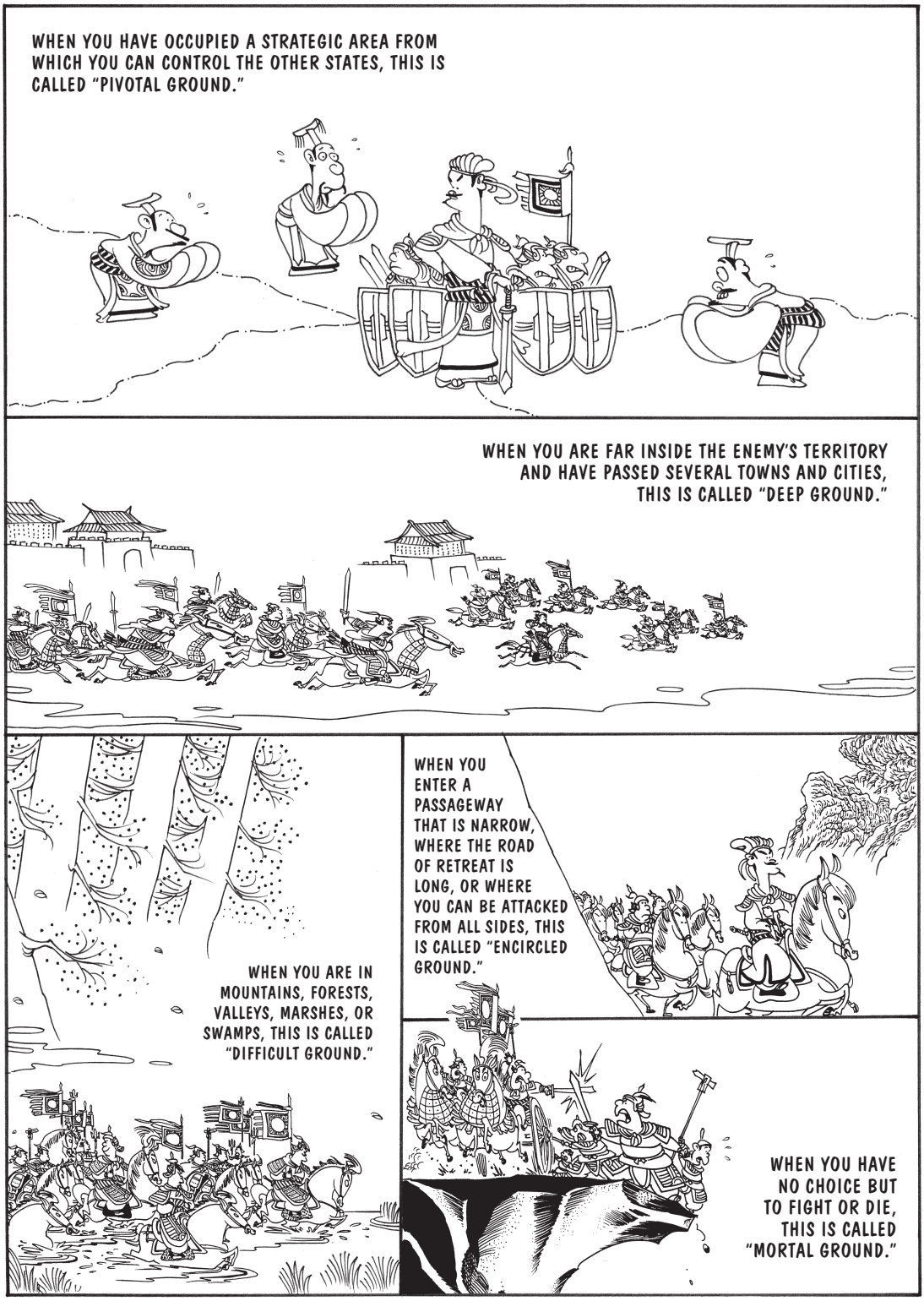
Ground

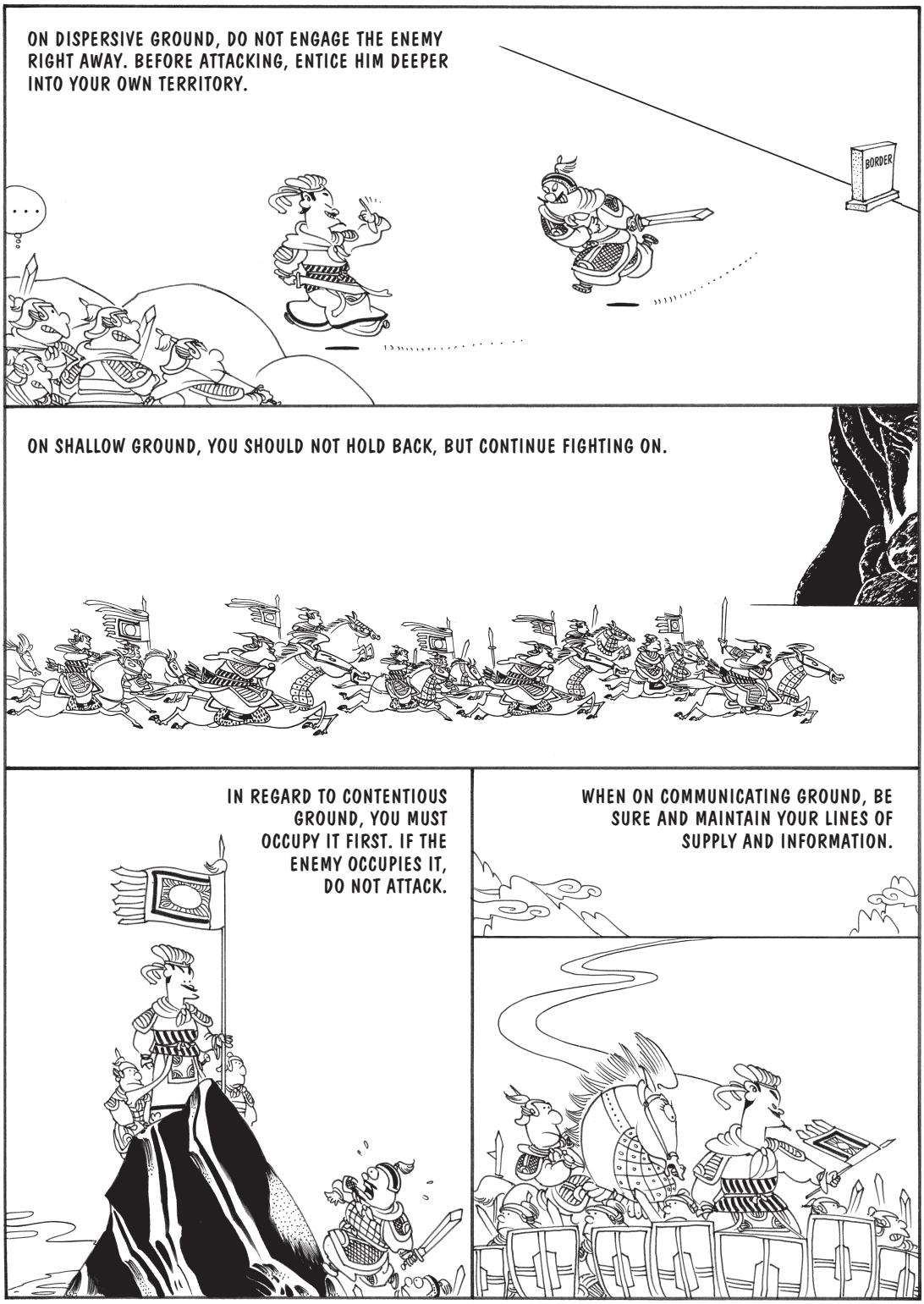




孫子曰：用兵之法：有散地，有輕地，有爭地，有交地，有衢地，有重地，有圮地，有圍地，有死地。諸侯自戰其地，為散地；入人之地而不深者，為輕地；我得則利、彼得亦利者，為爭地；我可以往、彼可以來者，為交地；

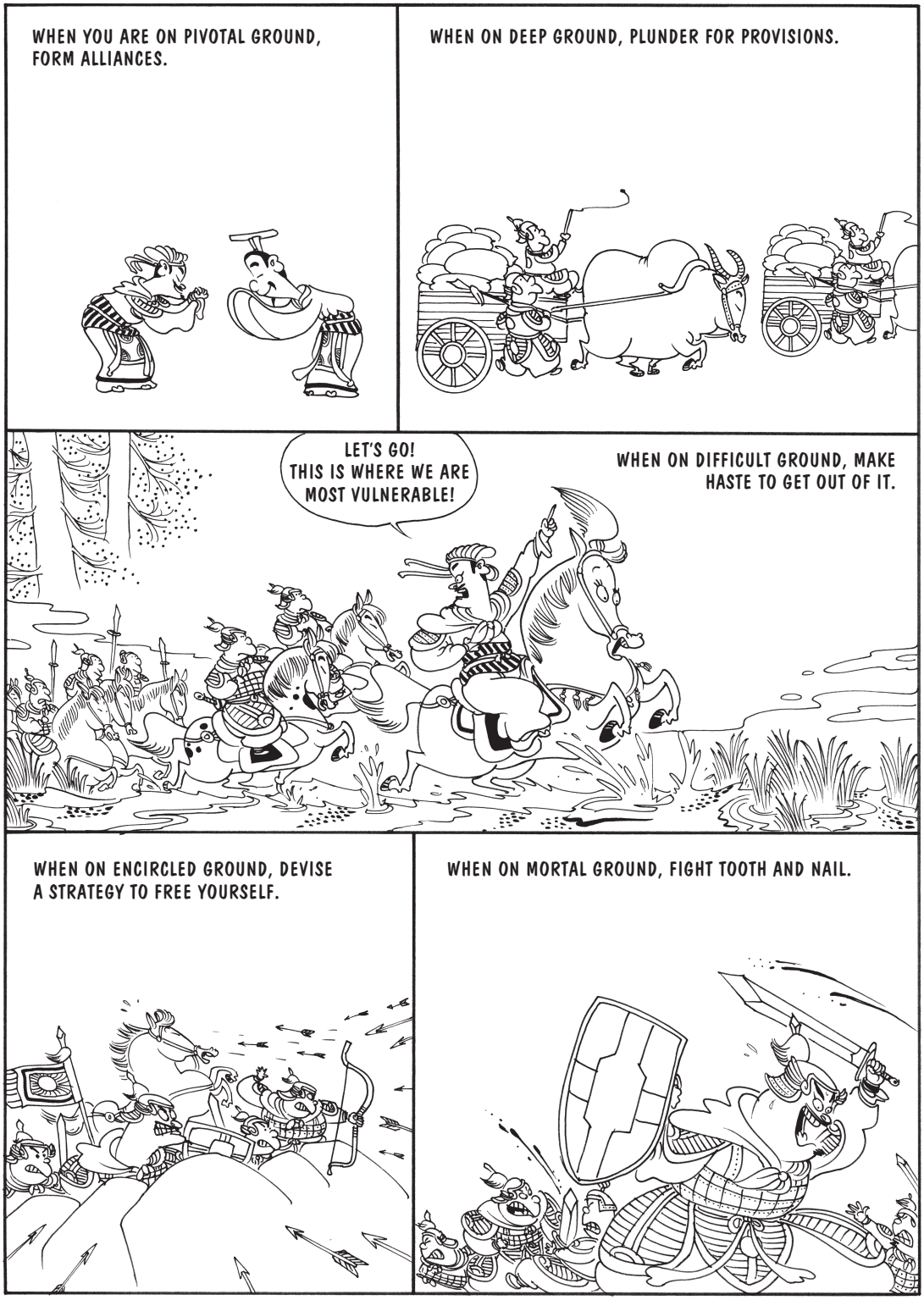
諸侯之地三屬，先至而得天下之眾者，為衢地；入人之地深、背城邑多者，為重地；行山林、險阻、沮澤，凡難行之道者，為圮地；所由入者隘，所從歸者迂，彼寡可以擊吾之眾者，為圍地；疾戰則存，不疾戰則亡者，為死地。

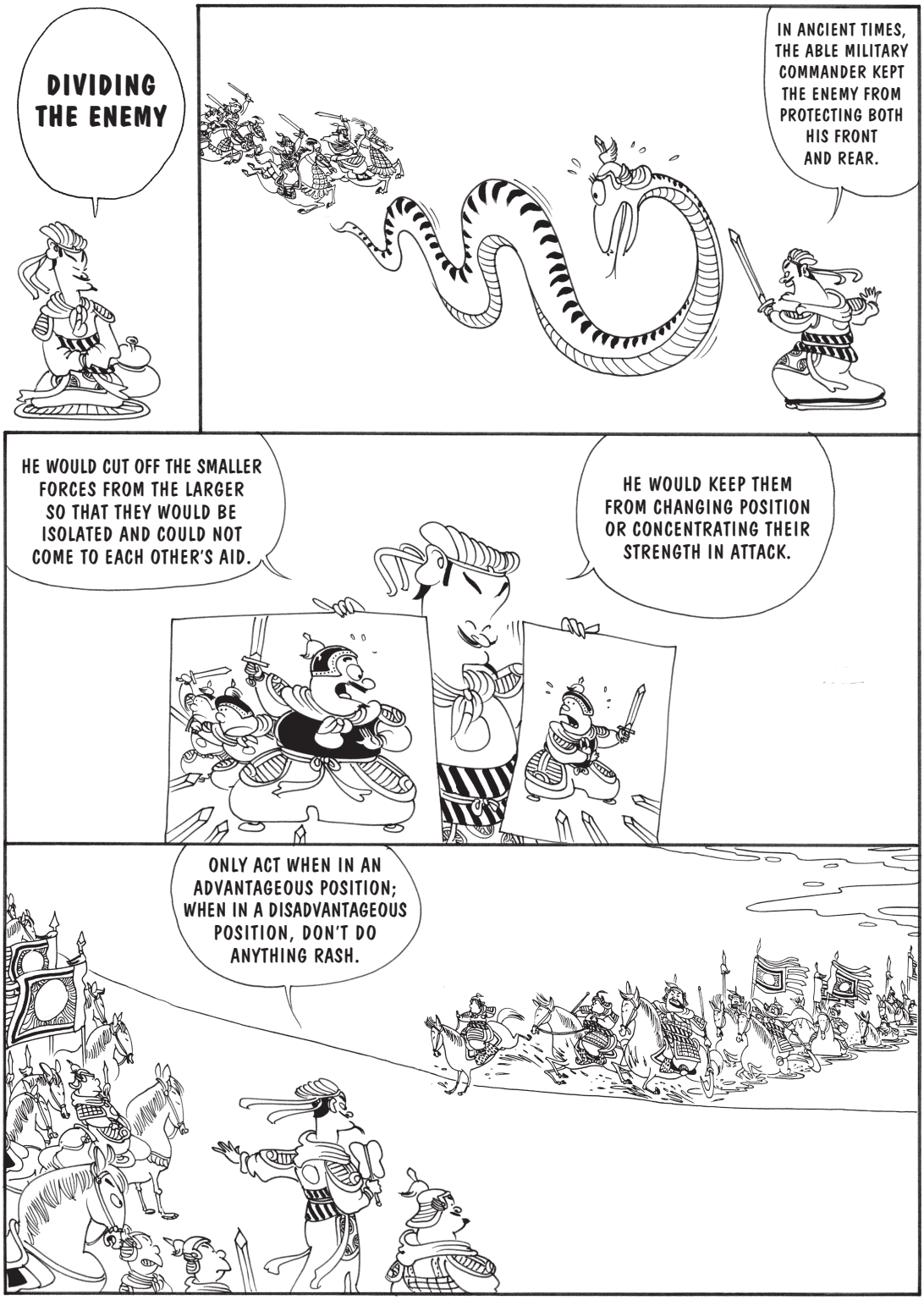




是故散地則無戰，輕地則無止，爭地則無攻，交地則無絕，

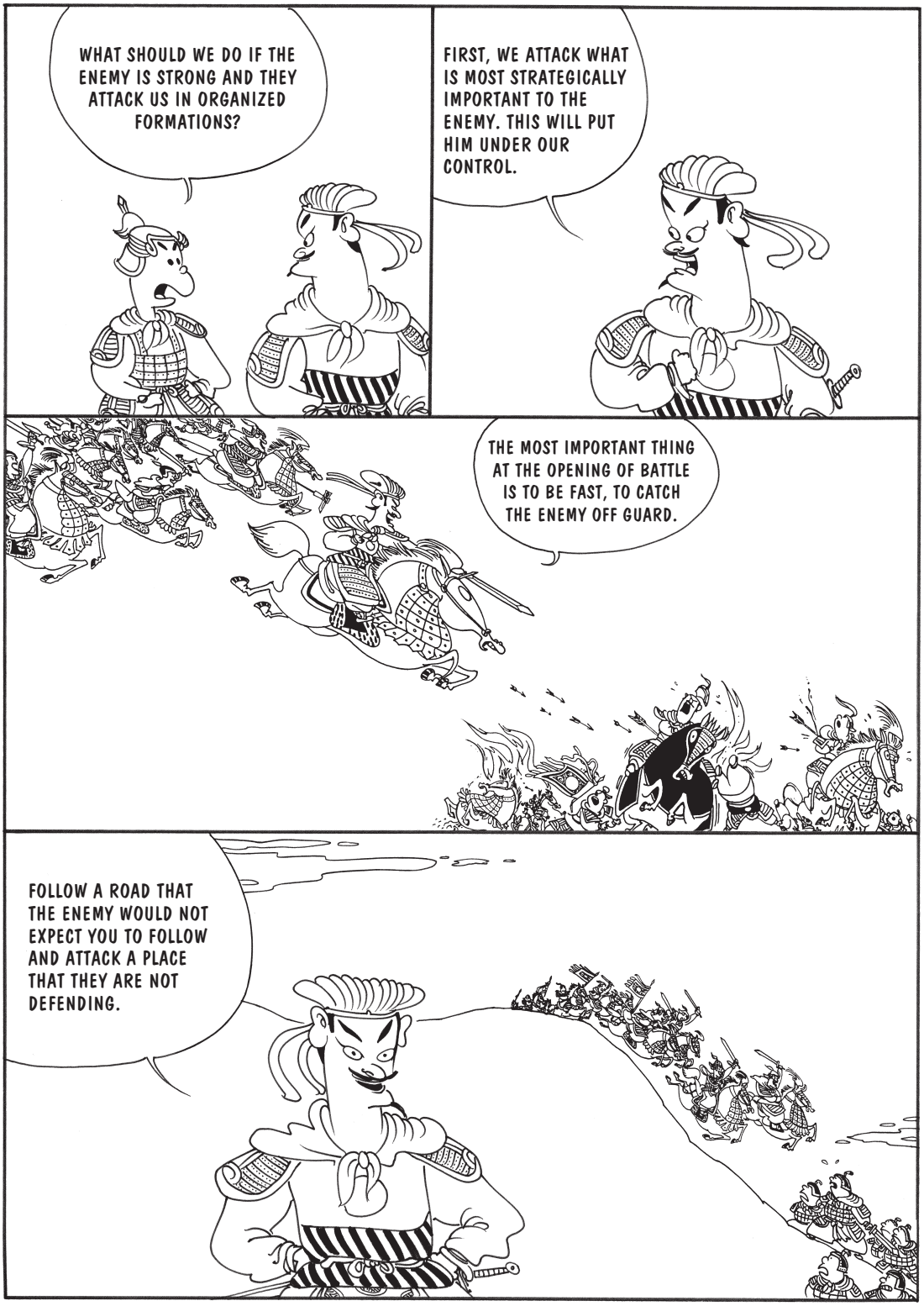
衢地則合交，重地則掠，圮地則行，圍地則謀，死地則戰。



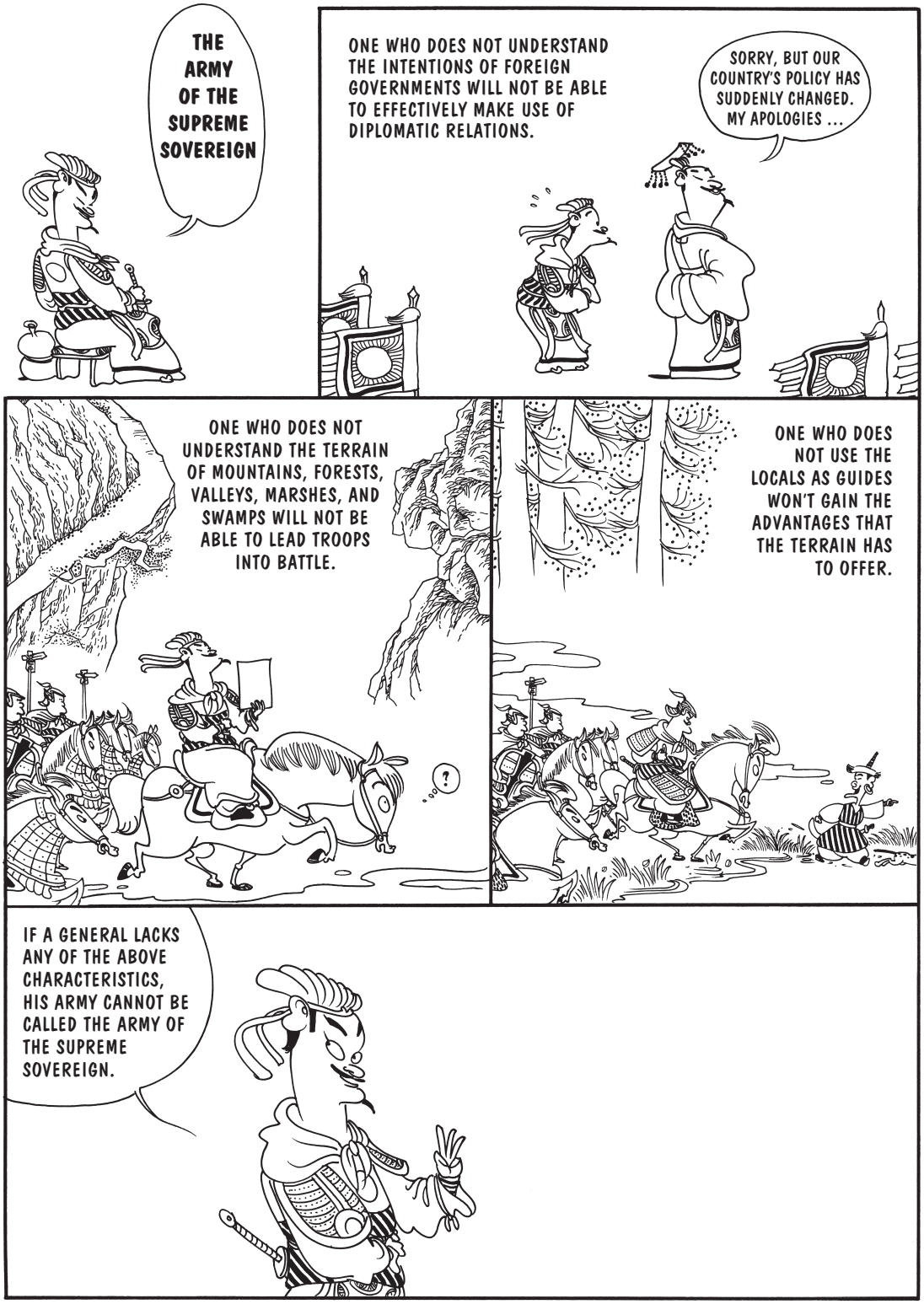


所謂古之善用兵者，能使敵人前後不相及，眾寡不相恃，貴賤不相救，上下不相收，卒離而不集，兵合而不齊。合於利而動，不合於利而止。

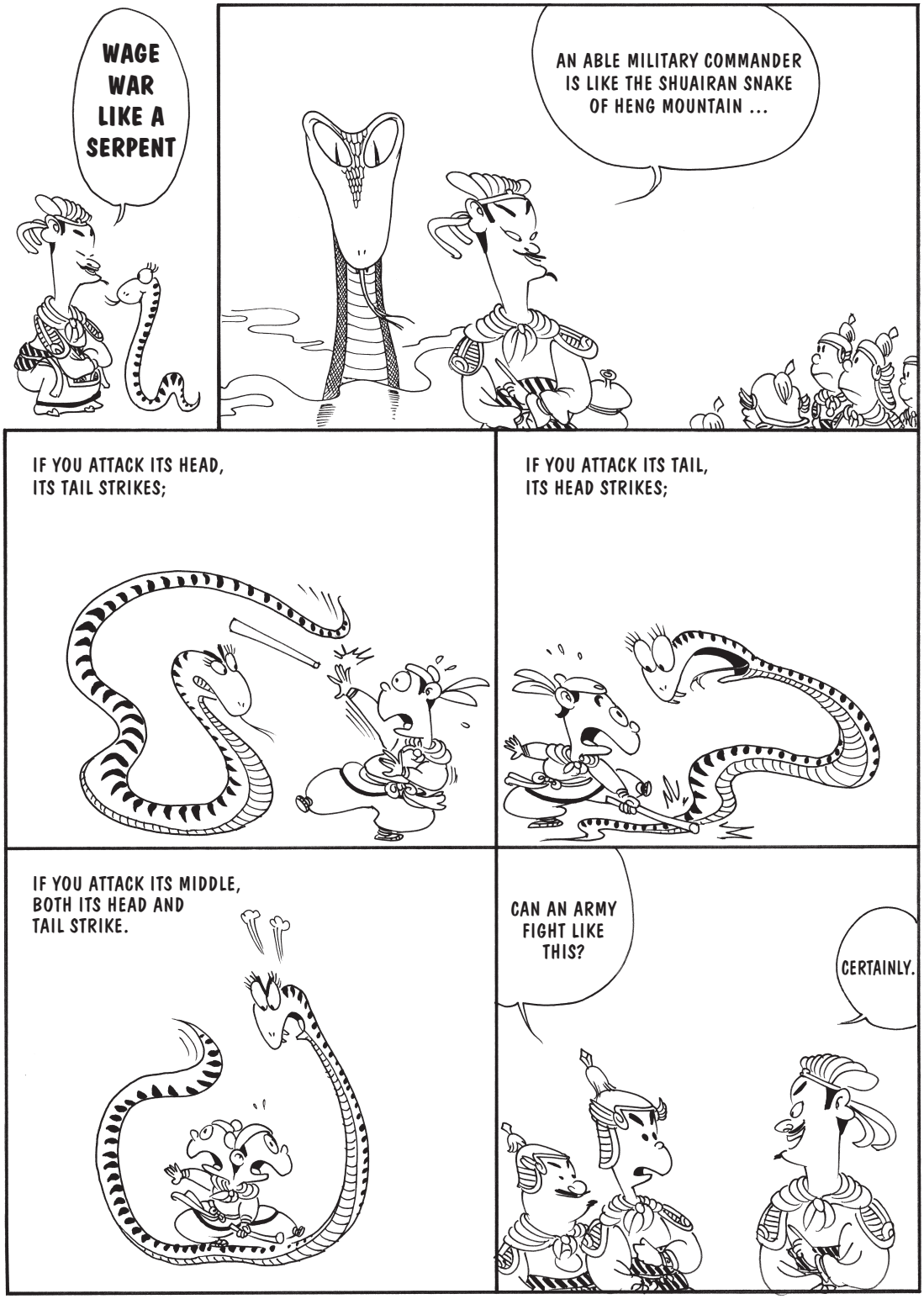
敢問敵眾整而將來，待之若何？曰：先奪其所愛，則聽矣。兵之情，主速乘人之不及，由不虞之道，攻其所不戒也。

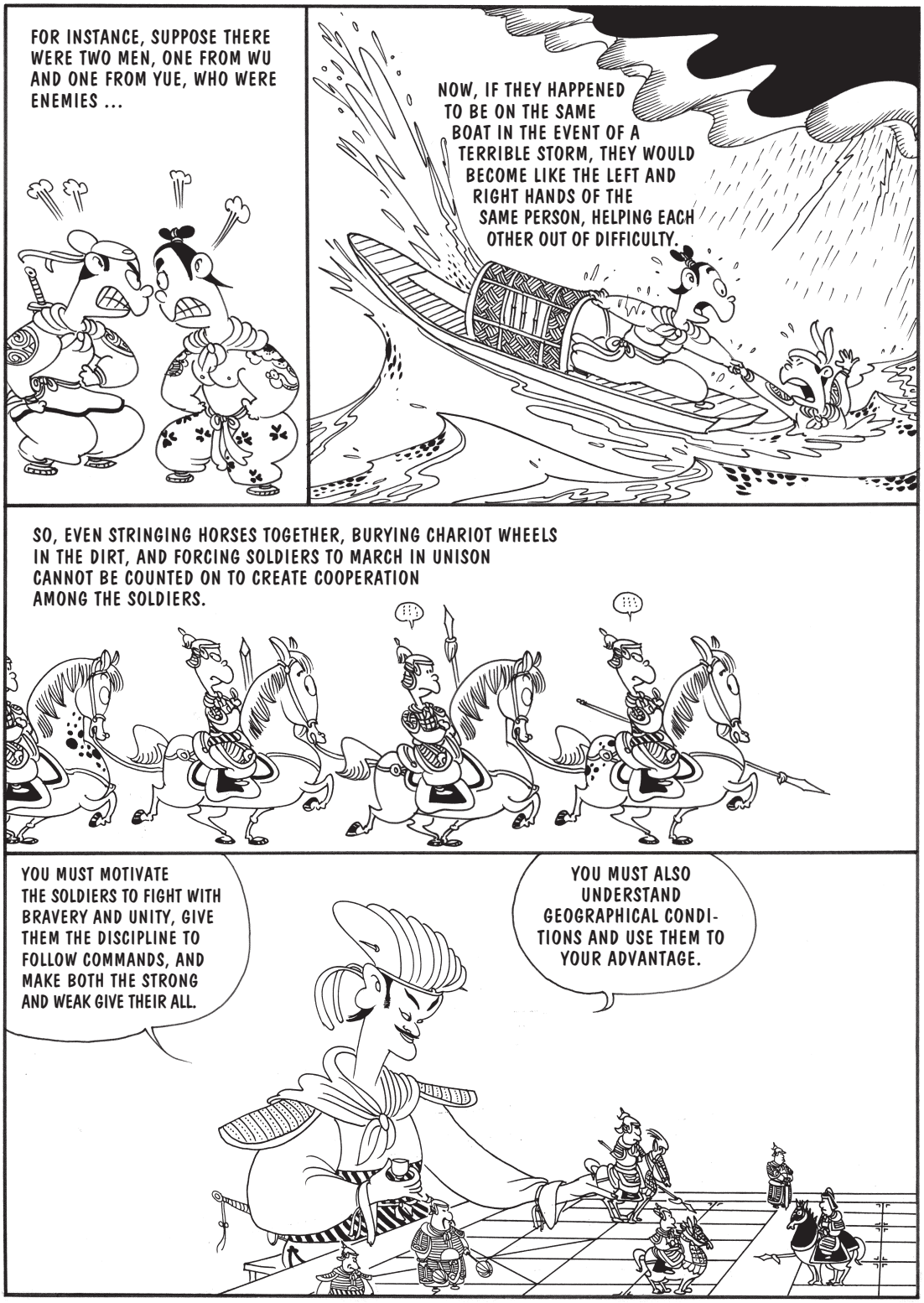


是故不知諸侯之謀者，不能預交；不知山林險阻沮澤之形者，不能行軍；不用鄉導者，不能得地利。四五者，不知一，非霸王之兵也。



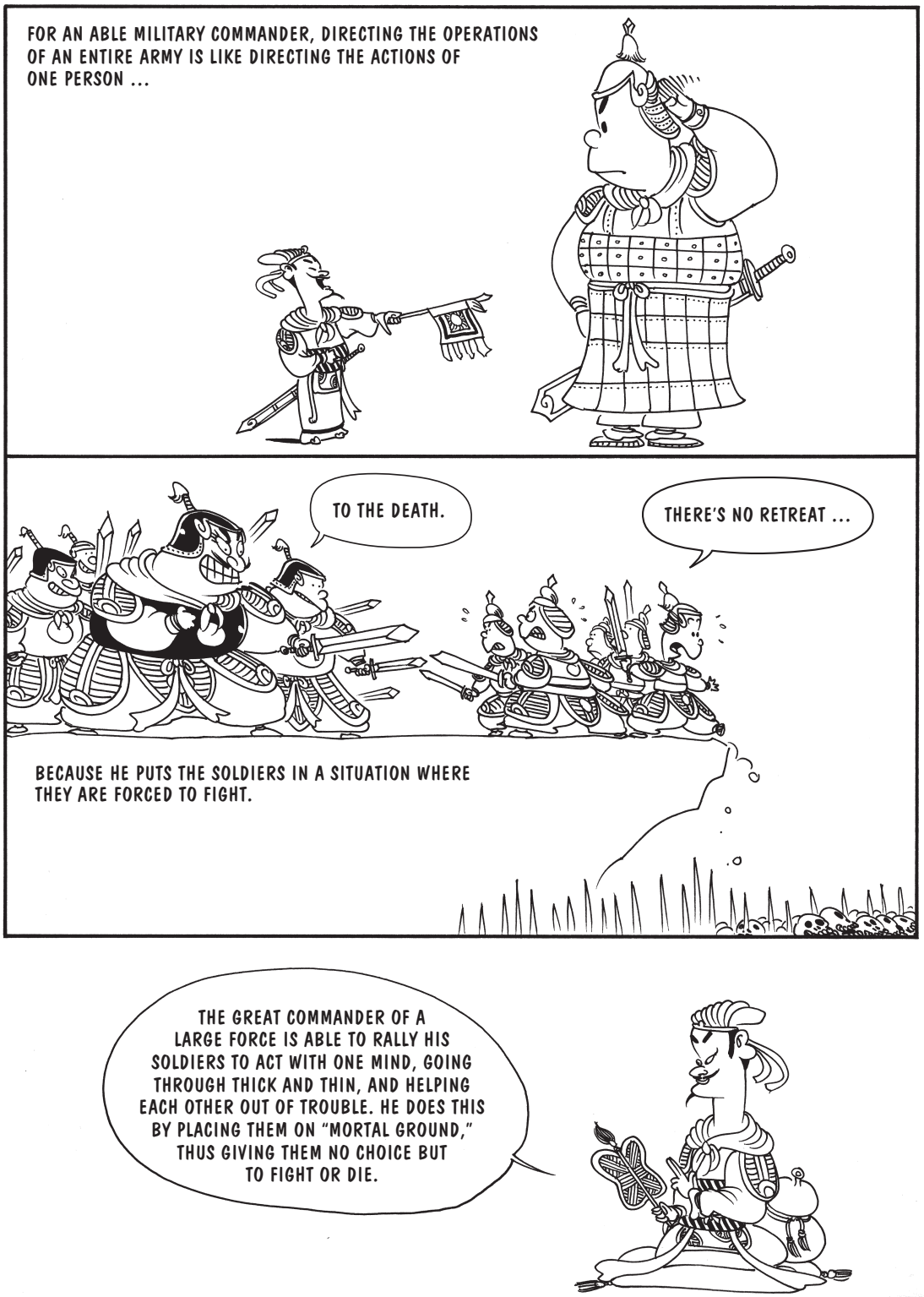
故善用兵者，譬如率然；率然者，常山之蛇也，擊其首則尾至，擊其尾則首至，擊其中則首尾俱至。敢問兵可使如率然乎？曰：可。

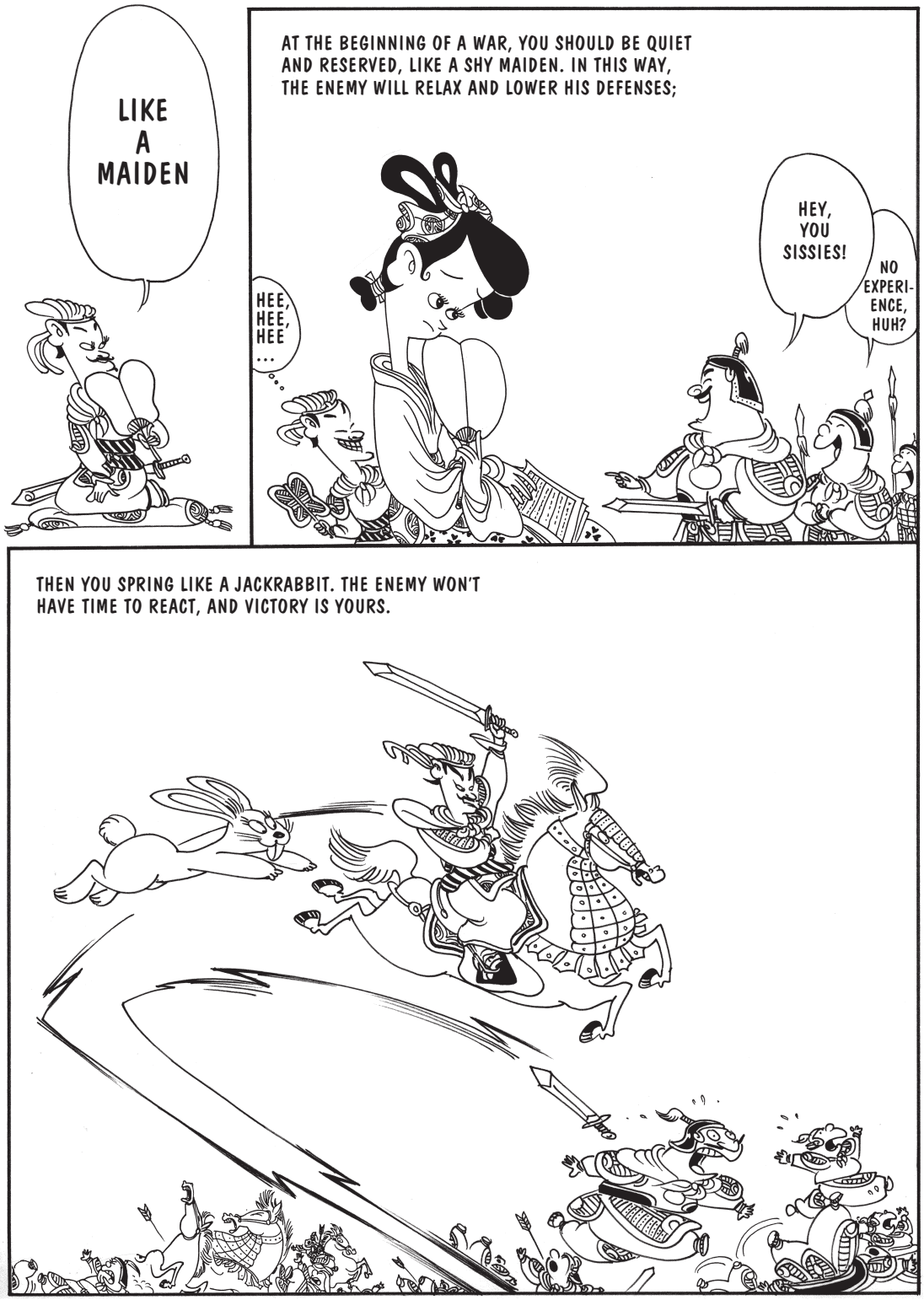




夫吳人與越人相惡也，當其同舟而濟，遇風，其相救也如左右手。是故方馬埋輪，未足恃也；齊勇若一，政之道也；剛柔皆得，地之理也。

故善用兵者，攜手若使一人，不得已也。

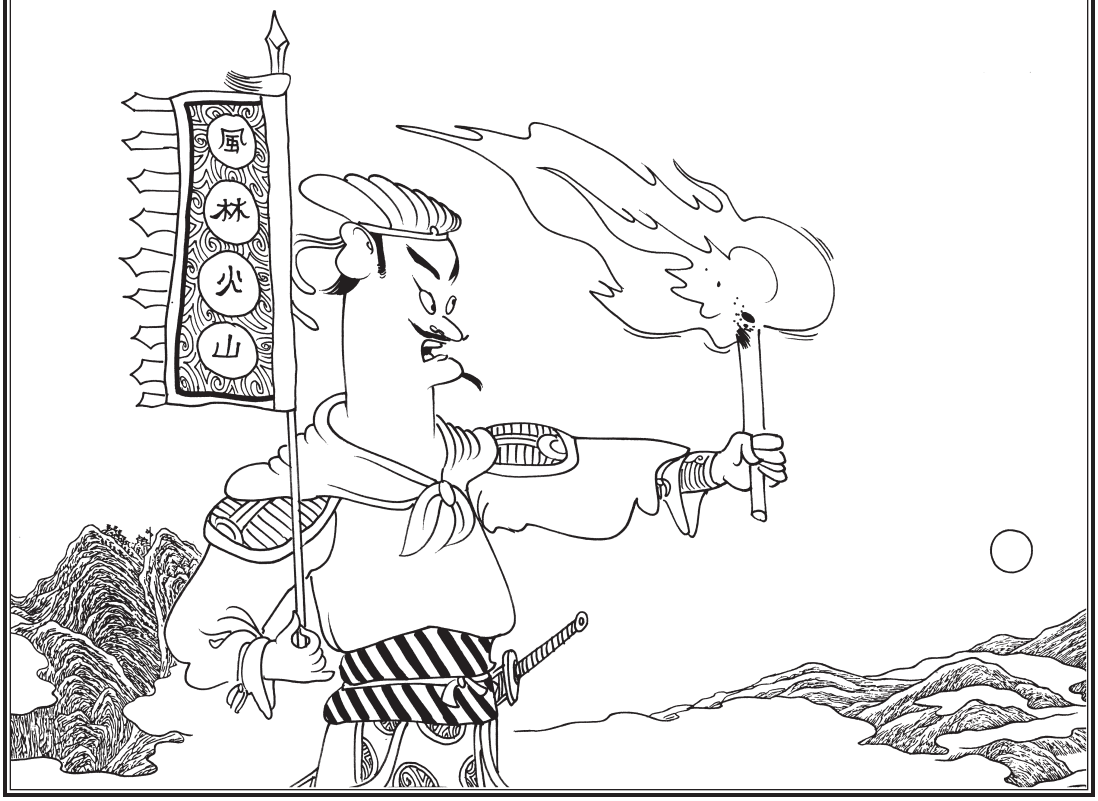


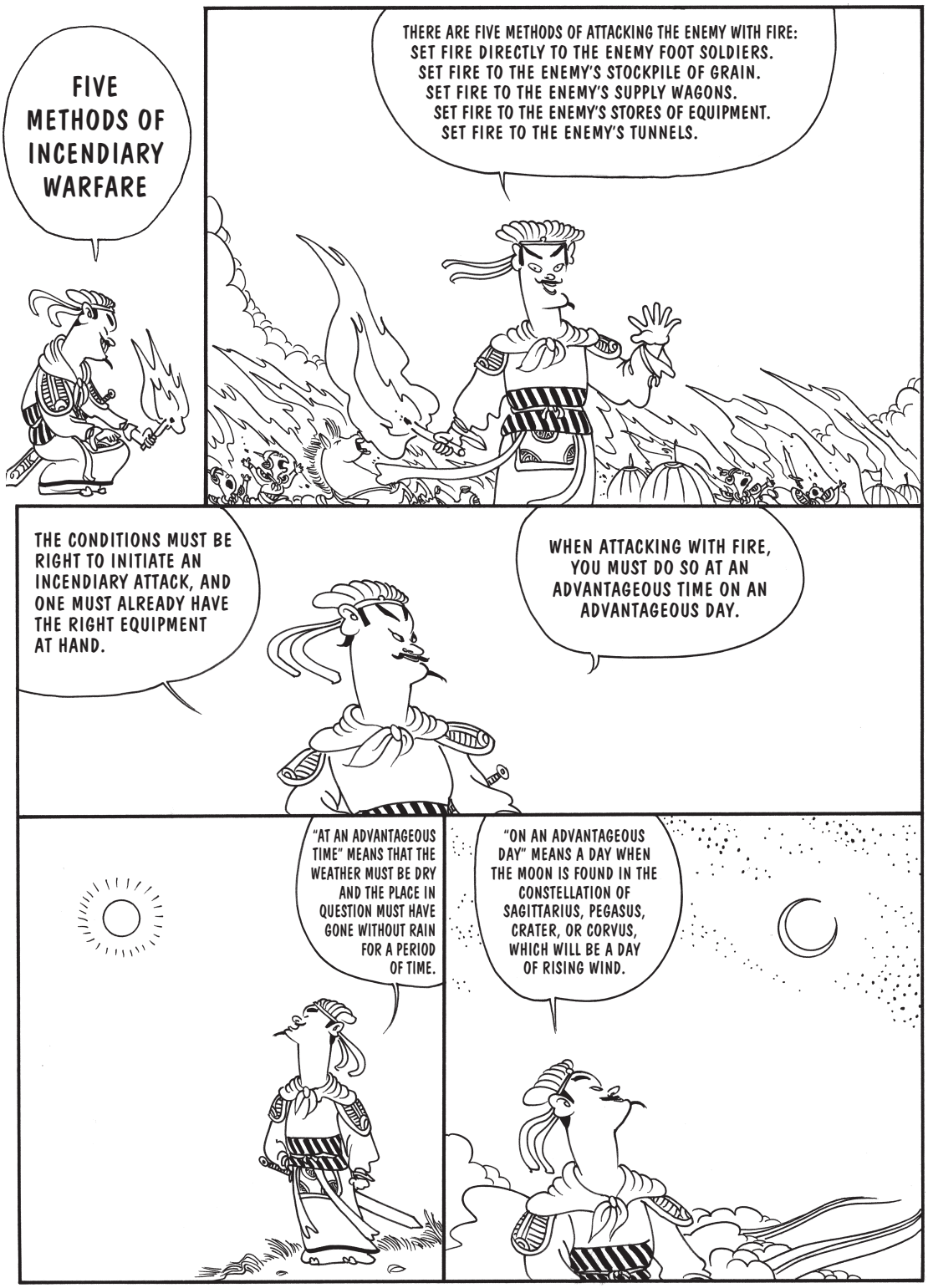


是故始如處女，敵人開戶；後如脫兔，敵不及拒。

CHAPTER 12

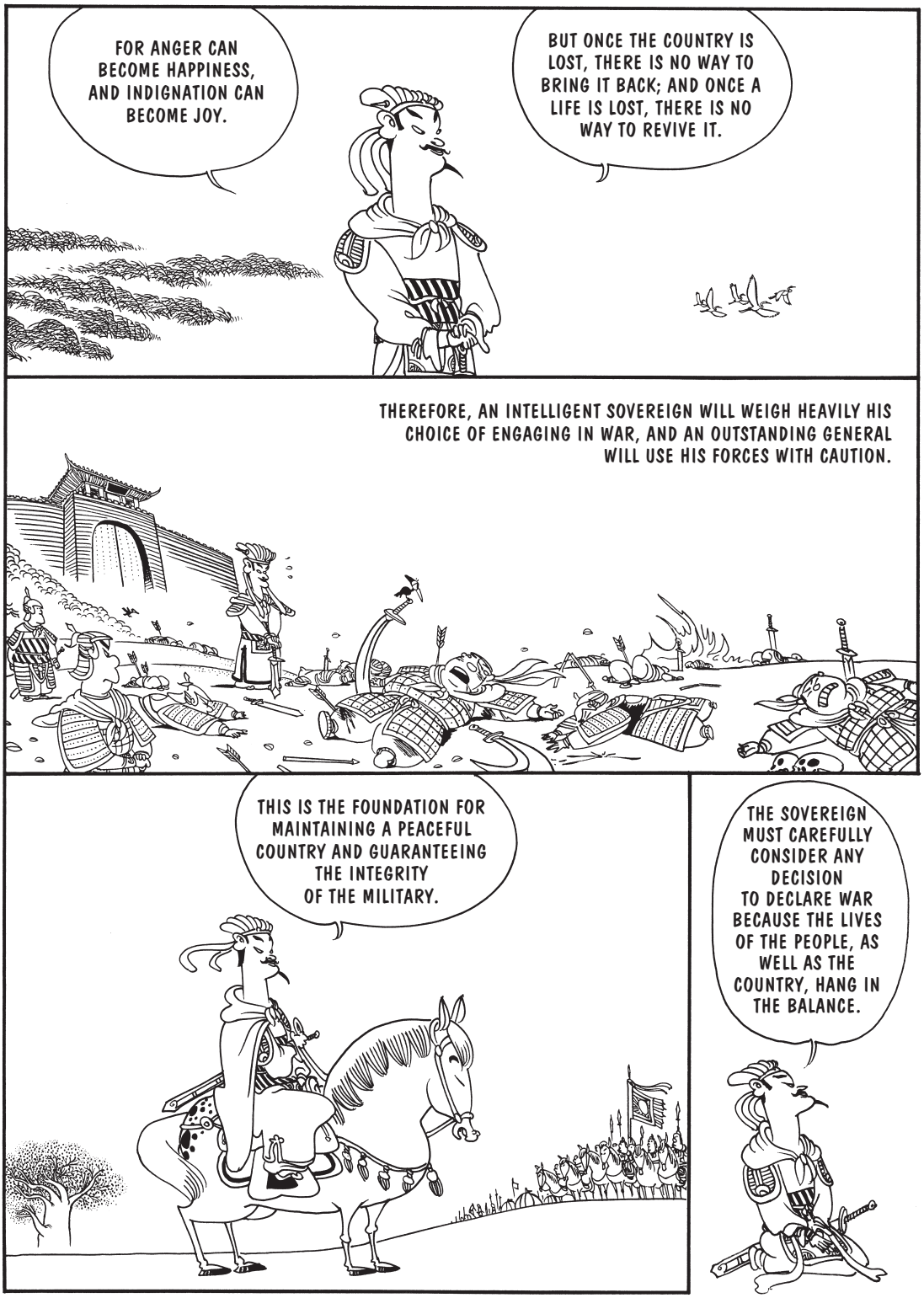
Incendiary Warfare





孫子曰：凡火攻有五：一曰火人，二曰火積，三曰火輜，四曰火庫，五曰火隊。行火必有因，煙火必素具。發火有時，起火有日。時者，天之燥也；日者，月在箕壁翼軫也，凡此四宿者，風起之日也。

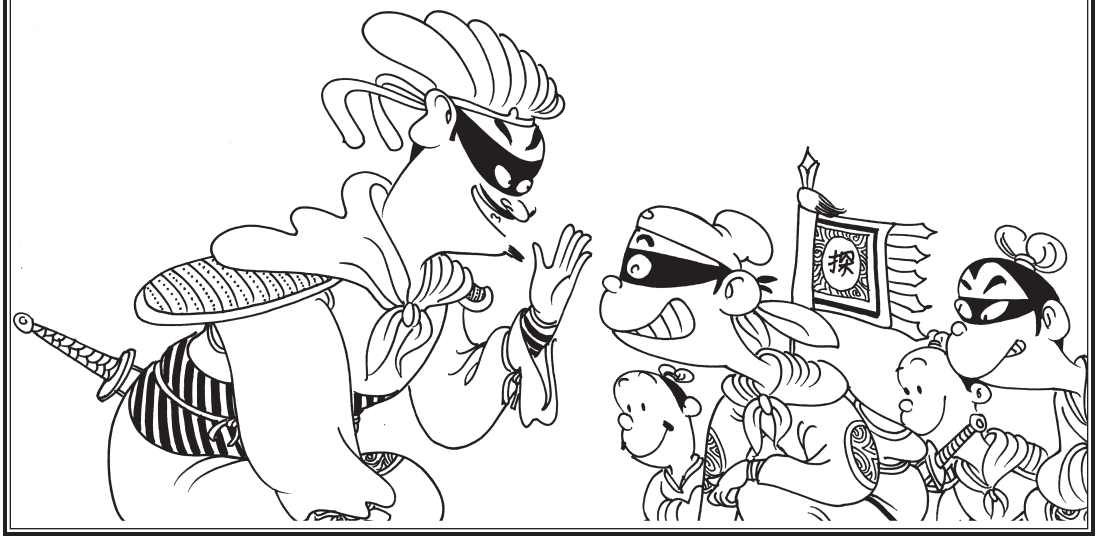
非利不動，非得不用，非危不戰。主不可以怒而興師，將不可以慍而致戰。合於利而動，不合於利而止。

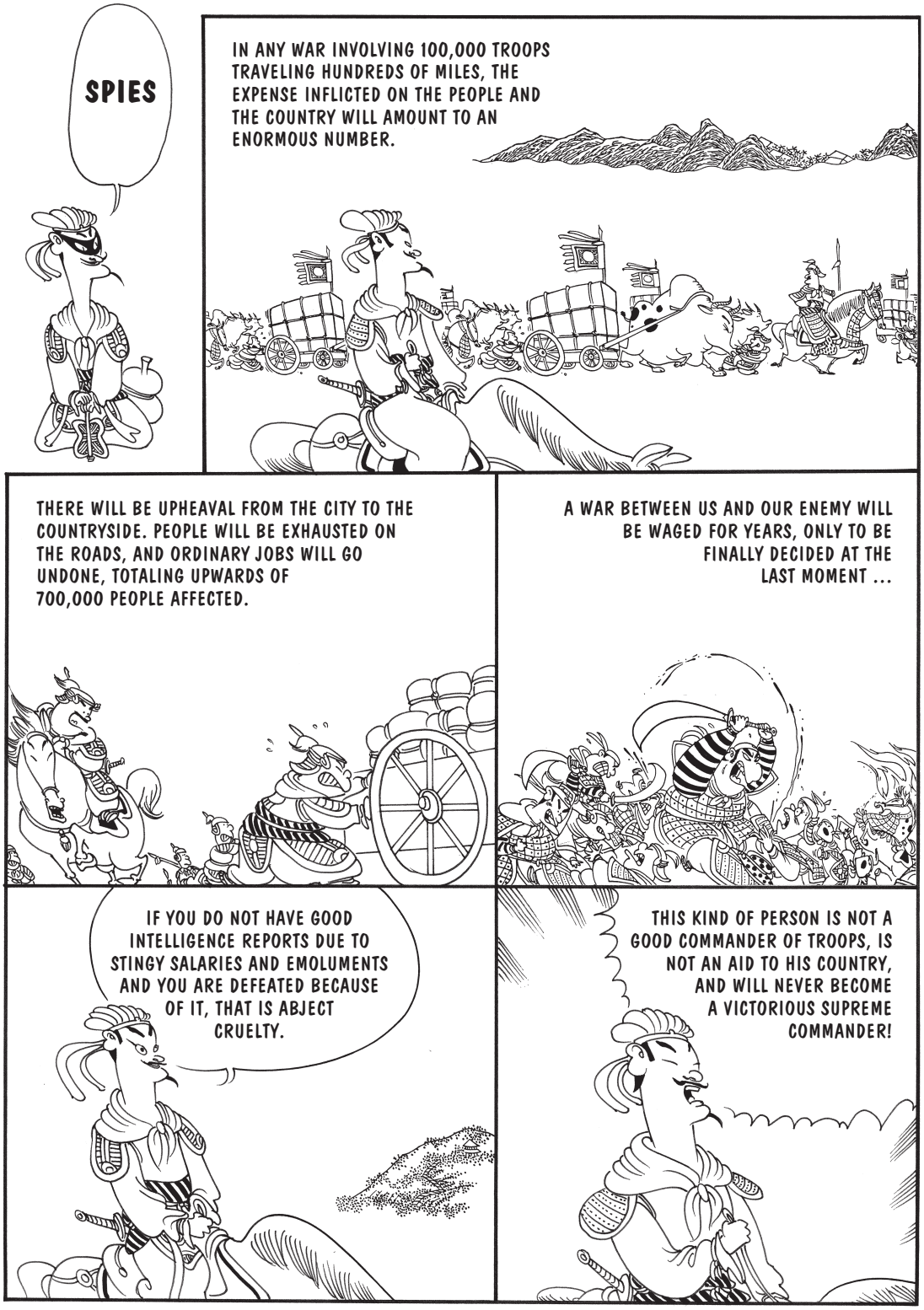


怒可以復喜，慍可以復悅，亡國不可以復存，死者不可以復生。故明君慎之，良將警之，此安國全軍之道也。

CHAPTER 13

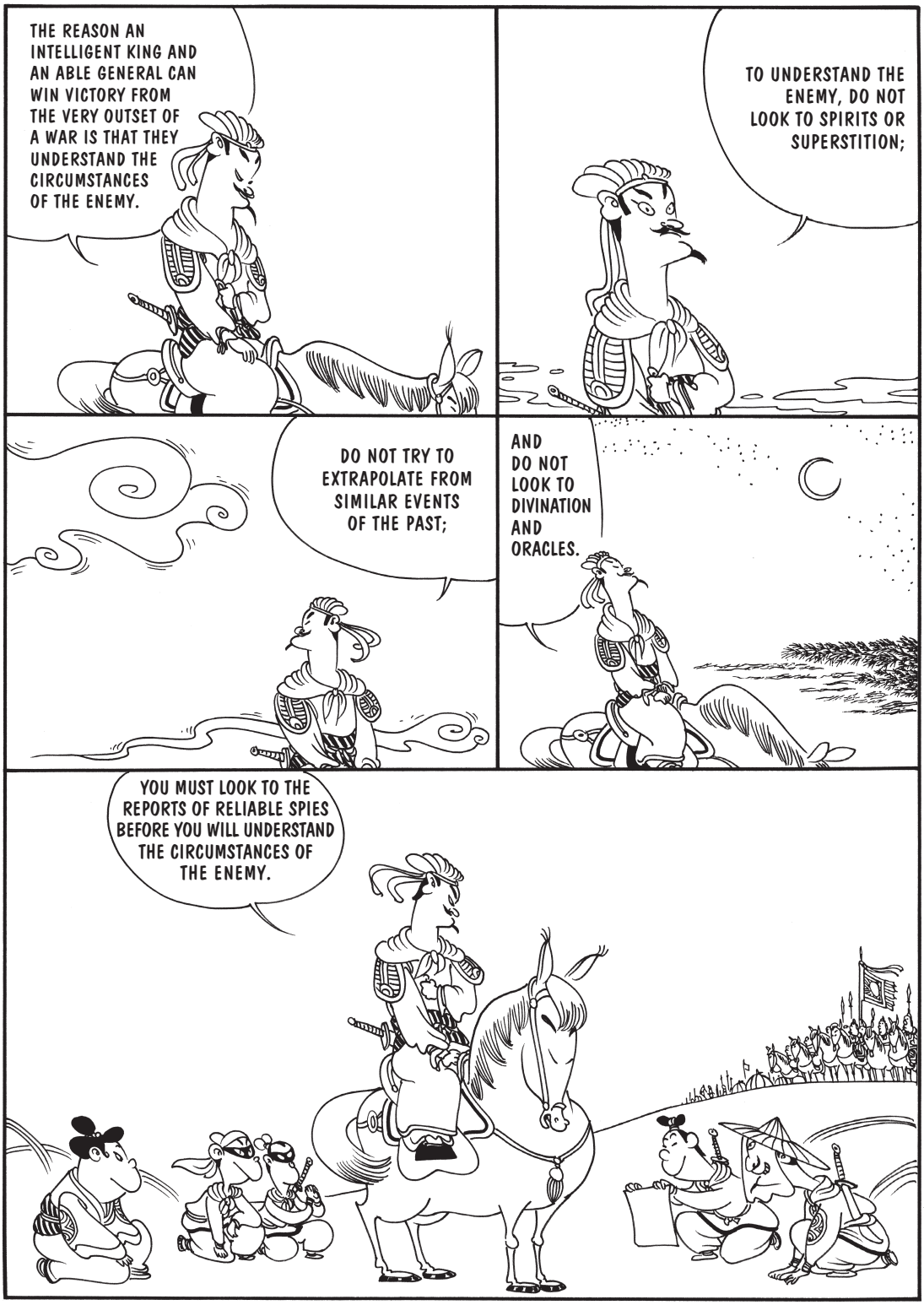
Espionage

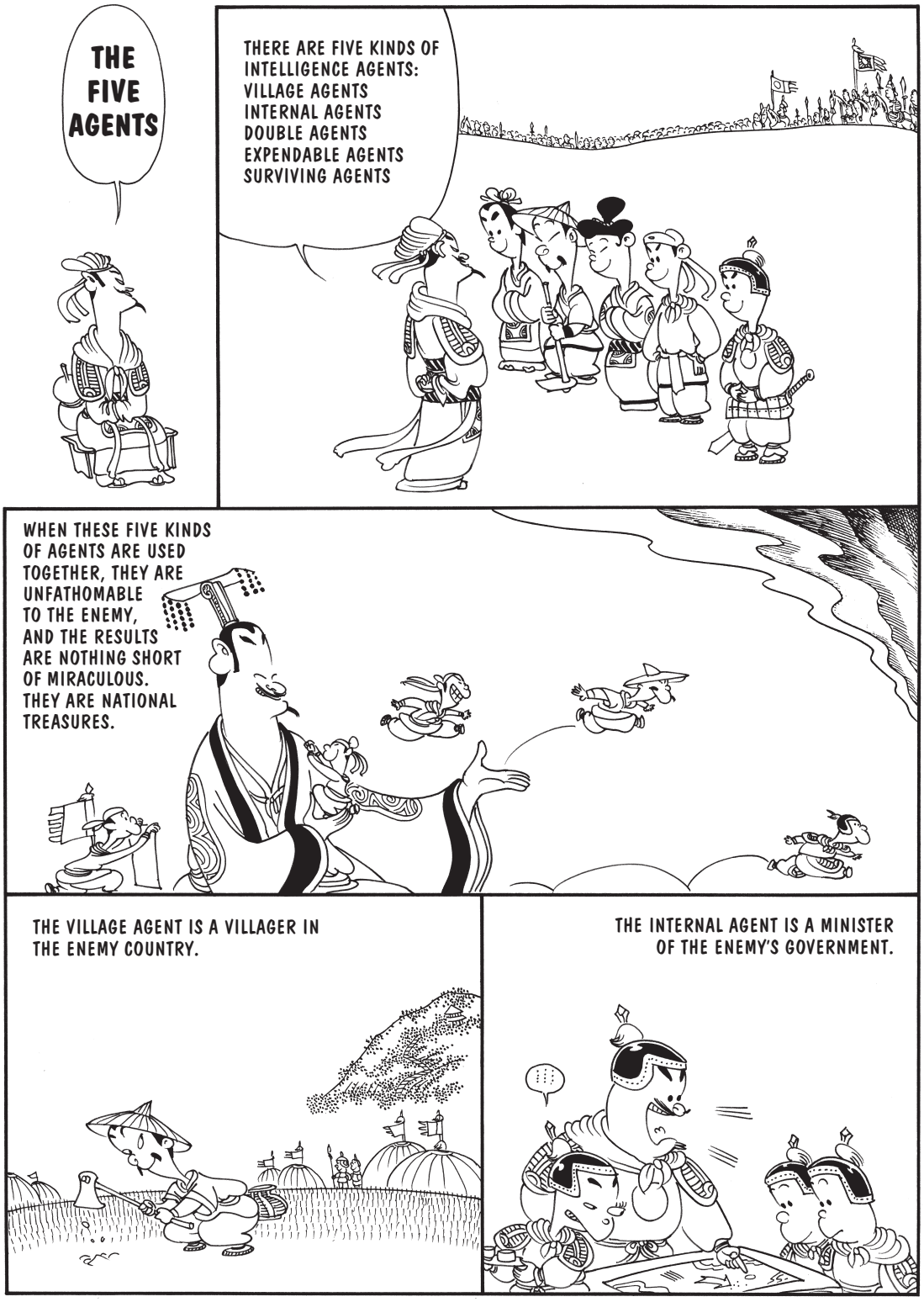




孫子曰：凡興師十萬，出征千里，百姓之費，公家之奉，日費千金，內外騷動，怠於道路，不得操事者七十萬家，相守數年，以爭一日之勝，而愛爵祿百金，不知敵之情者，不仁之至也，非人之將也，非主之佐也，非勝之主也。

故明君賢將，所以動而勝人，成功出於眾者，先知也。先知者，不可取於鬼神，不可象於事，不可驗於度，必取於人知敵之情者也。



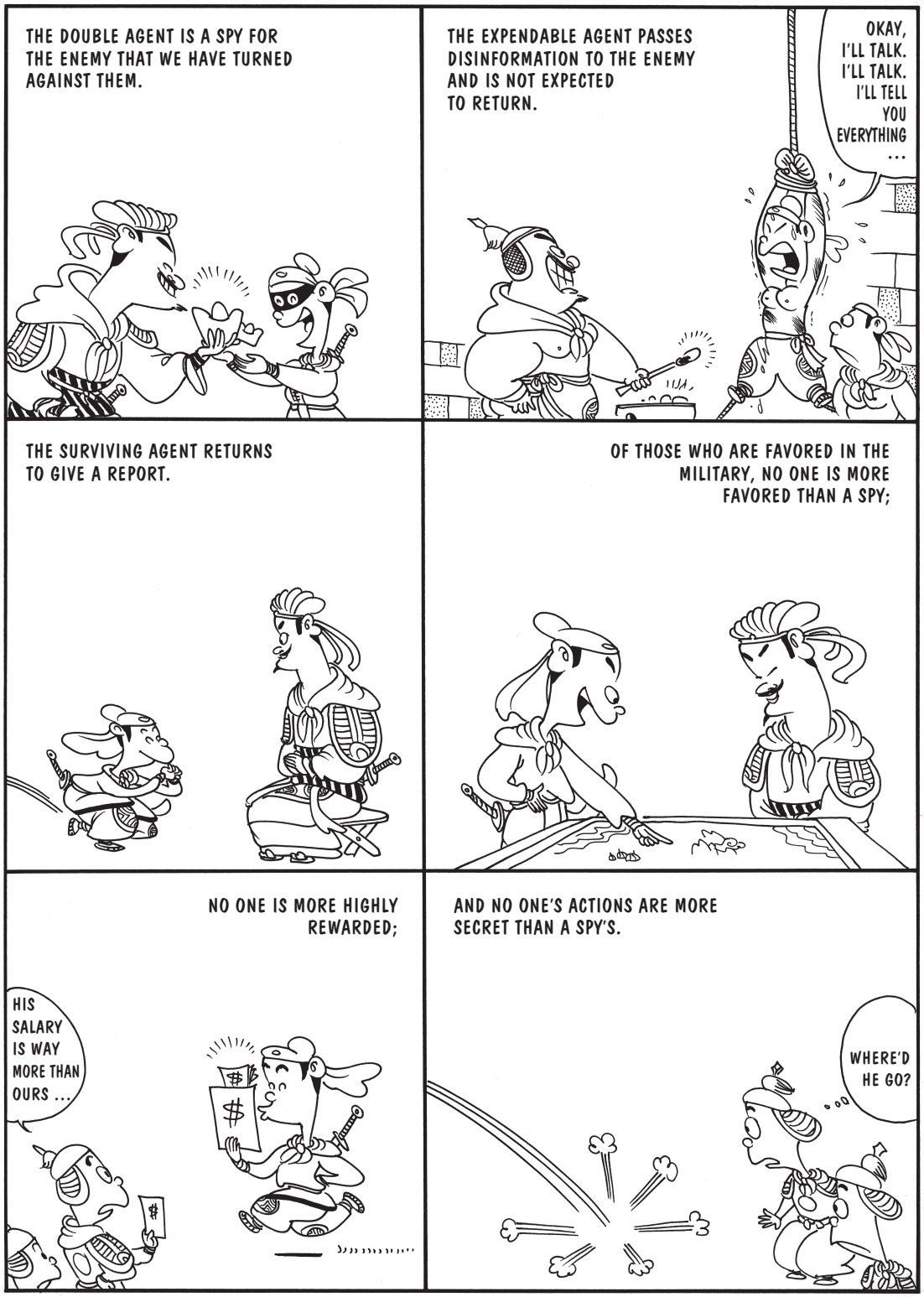


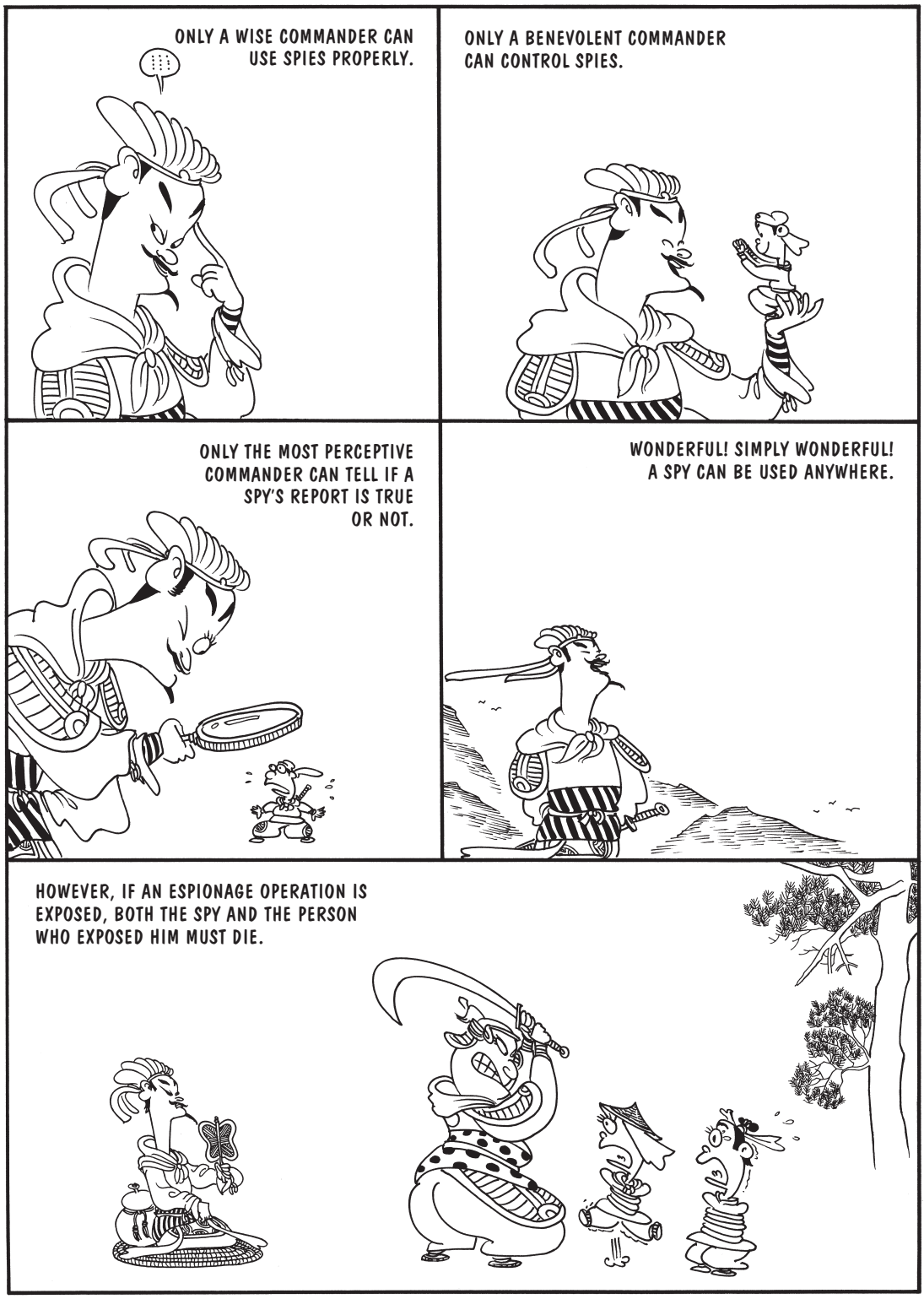
故用間有五：有因間，有內間，有反間，有死間，有生間。五間俱起，莫知其道，是謂神紀，人君之寶也。

因間者，因其鄉人而用之；內間者，因其官人而用之；

反間者，因其敵間而用之；死間者，為誑事於外，令吾間知之，而傳於敵間也；生間者，反報也。

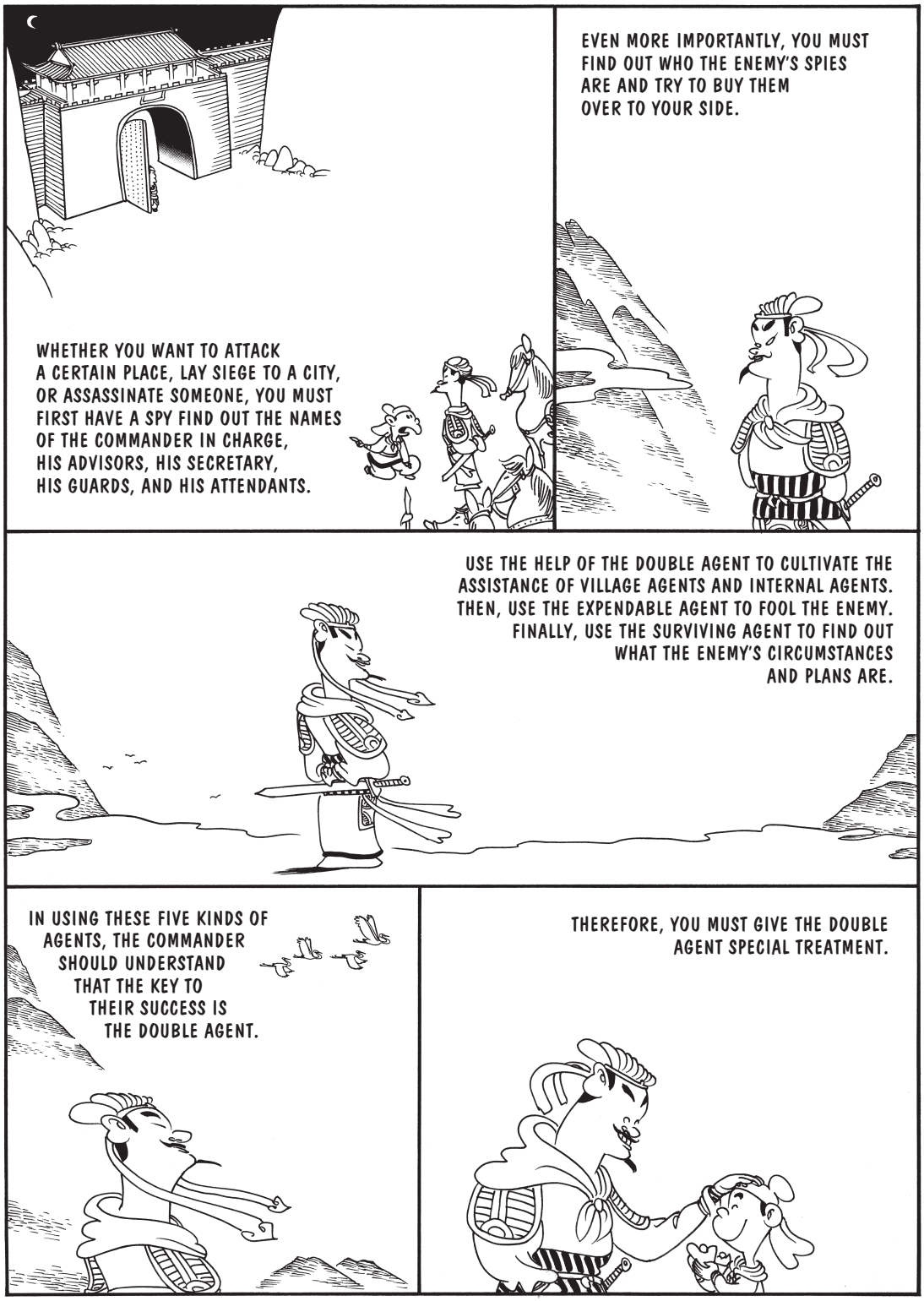
故三軍之事，莫親於間，賞莫厚於間，事莫密於間。

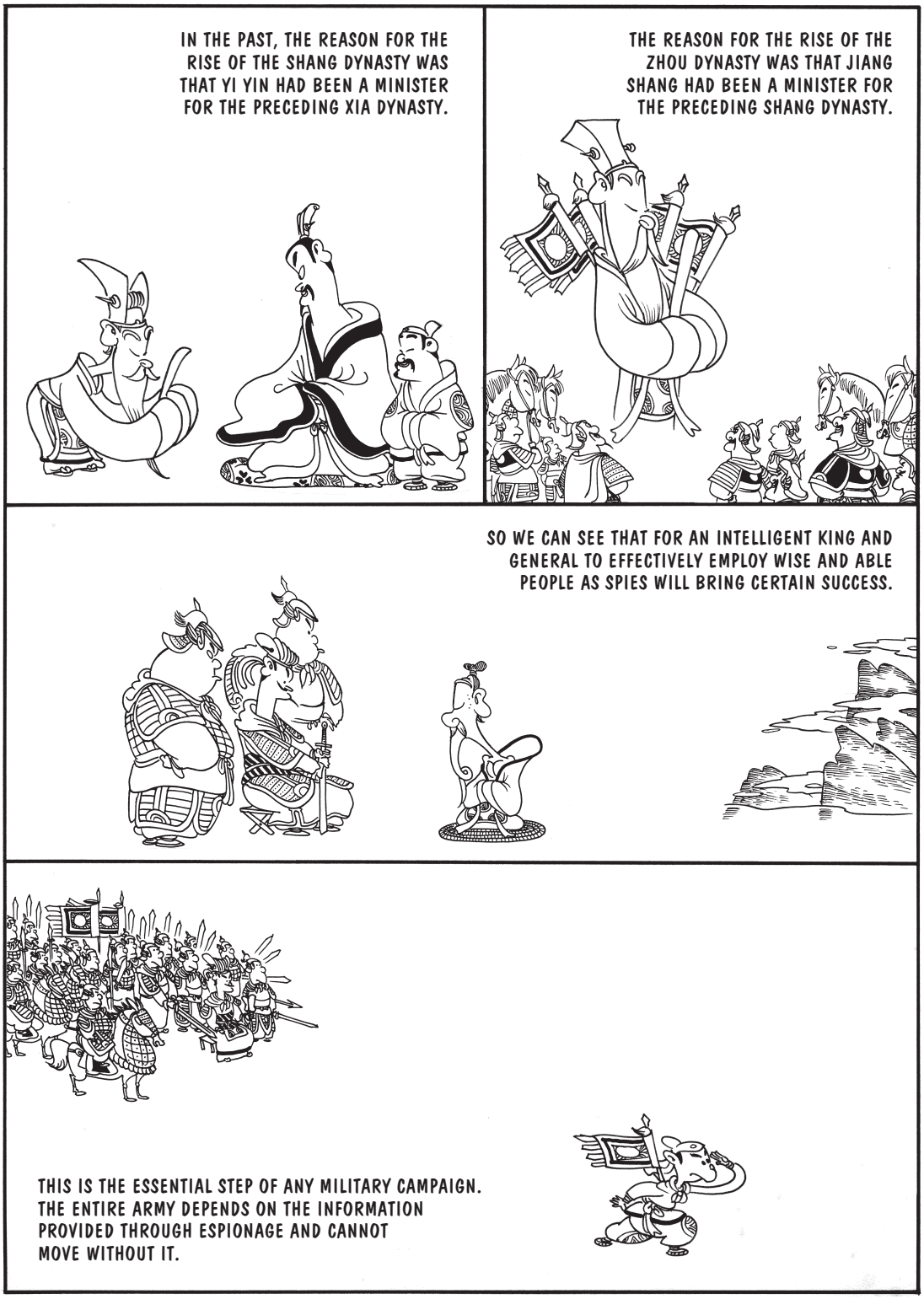




非聖智不能用間，非仁義不能使間，非微妙不能得間之實。微哉，微哉，無所不用間也。間事未發而先聞者，間與所告者皆死。

凡軍之所欲擊，城之所欲攻，人之所欲殺，必先知其守將、左右、謁者、門者、舍人之姓名，令吾間必索知之。必索敵人之間來間我者，因而利之，導而舍之，故反間可得而用也；因是而知之，故鄉間、內間可得而使也；因是而知之，故死間為誑事，可使告敵；因是而知之，故生間可使如期。五間之事，主必知之，知之必在於反間，故反間不可不厚也。





昔殷之興也，伊摯在夏；周之興也，呂牙在殷。故惟明君賢將，能以上智為間者，必成大功。此兵之要，三軍之所恃而動也。

Pronunciation Index

There are different systems of Romanization of Chinese words, but in all of these systems the sounds of the letters used do not necessarily correspond to those sounds which we are accustomed to using in English (for instance, would you have guessed that zh is pronounced like j as in "jelly"—not as in "je ne sais quoi"?). Of course, these systems can be learned, but to save some time and effort for the reader who is not a student of Chinese, we have provided the following pronunciation guide. The Chinese words appear on the left as they do in the text and are followed by their pronunciations. Just sound out the pronunciations as you would for an unfamiliar English word, and you will be quite close to the proper Mandarin pronunciation.

In addition, Chinese philosophical terms have been defined, and page numbers have been provided where every glossed term appears in the book.

NOTES

–dz is a combination of a d and a z in one sound, without the ee sound at the end; so it sounds kind of like a bee in flight with a slight d sound at the beginning.

–zh is pronounced like the j in "jelly" and not like the j in "je ne sais quoi."

Bingfa 兵法 (principles and tactics of warfare): beeng-faw 2, 53
Boju 柏舉: bwo (o as in more)–jew (ew as in few) vii

Chu 楚: choo vii, viii, 9

Da Xue 大學: daw shweh xii
Dao 道 (moral cause): dow viii, 12, 13, 18
Daodejing 道德經: dow-du (u as in pull)-jeeng xii

ge 戈 : gu (u as in pull) xiii

Han 漢: hon (as in honcho) xi
Han Feizi 韓非子: hon (as in honcho) fay-dz xii
Helü 闔廬: hu (u as in pull)-lew (ew as in few) vii, 2, 9

Jiang Shang 姜尚: jyong shong 125
Jin 晉: jeen 9

Kongzi 孔子: kong (long o)-dz 2

Laozi 老子: lou (as in lounge)-dz xii
Liezi 列子: lyeh-dz xii

Mao Zedong 毛澤東: mou (as in mouse) dzu (u as in pull)–dong (long o) viii
Ming 明: meeng xi
Mengzi 孟子: mung-dz 2

Qi 齊: chee xi, 2, 9
Qin 秦: cheen xi
Qing 清: cheeng xi
Quan Rong 犬戎: chwen rong (long o)

Shang 商: shong xi
Shen 申: shun xi
Shenzong 神宗: shun dzong (long o) vii
shi 勢 (force, momentum): shir xiv, 59–62, 68, 98
shu 術 (technique, method): shoo xiii
Shuairan 率然: shrigh (rhymes with high)-rawn 110
Song 宋: song (long o) vii, xi, xii

Sun Wu 孫武: swoon (oo as in book)-oo 2
Sunzi 孫子: swoon (oo as in book)-dz vii–ix, xii–xv, 1–3, 6, 8, 9, 24

Tang 唐: tong xi
Tsai, Chih-chung 蔡志忠: tsigh (rhymes with high) jir-jong (long o) vii, xii–xv

wen 文 (culture, morality): wun xiii–xv
wu 武 (pertaining to warfare or combat): oo xiii–xv
Wu 吳: oo vii, 2, 3, 6, 8, 9, 111

Xia 夏: shyaw 125
xing 形 (shape, form, formation, tactical disposition): sheeng xiv, 54, 56, 66–68, 74, 81, 95–98, 101, 109
Xuan Gong 宣公: shwen gong (long o) xiii

Yi Yin 伊尹: ee-eeng 125
Yijing 易經: ee-jeeng xiv
Ying 郢: eeng 9
Yuan 元: ywen xi
Yue 越: yweh 111

Zengzi 曾子: dzung-dz xii
zhi 止: jir xiii
Zhong Yong 中庸: jong (long o) yong (long o) xii
Zhou 周: joe xi
Zhuangzi 莊子: jwong-dz xii, 2
Zhuge Liang 諸葛亮: joo-gu (u as in pull) lyong xiv
zi 子: dz 2
Zisi 子思: dz-sz xii
Zuo Zhuan 左傳: dzuo (o as in more) jwon xii